

# CAVALCADE

OF  
BURLESQUE



GEORGIA  
SOYHERN



INTRODUCTION  
by  
PHIL SILVERS

50¢





**DONNA COSTELLO**



**DELORES DEL REY**



**RITA RAVELL**



**TRUDY WAYNE**



# Bewitching

She'll be your "Dream Girl"  
You'll "Bewitch" her with it

Daring  
"BLACK  
MAGIC"



"DREAM GIRL" She'll look alluring, breathtaking, enticing, exotic. . . Just picture her in it . . . beautiful, fascinating SEE-THRU sheer. Naughty but nice . . . It's French Fashion finery . . . with peek-a-hoo magic lace . . . Gorgeously transparent yet completely practical (washes like a dream . . . will not shrink). Has lacy waistline, lacy shoulder straps and everything to make her love you for it. A charm revealing Dream Girl Fashion . . . In gorgeous Black.

SATISFACTION GUARANTEED or your money back.

DREAM GIRL FASHION DEPT. 64  
310 MARKET ST., NEWARK, NEW JERSEY

Please send me DREAM GIRL gown at \$9.95, if not entirely satisfied, I'll return within 10 days for full cash refund.

( ) I enclose \$9.95 cash, check or money order, send postage prepaid (I save up to 90c postage). (You may get it at our store too!)

( ) I will pay postman \$9.95 plus postage. Check size wanted:

☐ 32 ☐ 34 ☐ 36 ☐ 38 ☐ 40 IN BLACK ONLY  
(If you don't know the size send approximate height and weight.)

Name.....

Address.....

City.....State.....

# Black Sorcery

You'll be entranced with it



Daring  
Bare-  
Back

Your Dream Girl will be an exquisite vision of allurements, charm, fascination and loveliness in this exotic, bewitching, daring, bare-back, filmy sheer gown. Its delicate, translucent fabric (washes like a dream) will not shrink. Paris at home, with this cleverly designed halter neck that ties or unties at the flick of a finger. Lavishly laced midriff and peek-a-hoo bottom. She'll love you for this charm revealing Dream Girl Fashion. In exquisite black sheer.

SATISFACTION GUARANTEED  
or your money back

DREAM GIRL FASHIONS DEPT. 338,  
318 MARKET ST., NEWARK, N. J.

Please send BLACK SORCERY gown at \$9.95. If not entirely satisfied, I'll return within 10 days for full cash refund.

( ) I enclose \$9.95 cash, check or money order, send postage prepaid (I save up to 90c postage). (You may get it at our store too!)

( ) I will pay postman \$9.95 plus postage. Check size wanted:

☐ 32 ☐ 34 ☐ 36 ☐ 38 ☐ 40  
IN BLACK ONLY

(If you don't know the size send approximate height and weight.)

Name.....

Address.....

City.....State.....

# Heaven Sent



ORIENTAL

Out of the pages of the Arabian Nights comes this glamorous sheer Harem pajama. She'll look beguiling, alluring, irresistible, enticing. She'll thrill to the sleek, clinging wispy appeal that they will give her. She'll love you for transplanting her to a dream world of adoration centuries old. Brief figure hugging top gives flattering appeal to its daring bare midriff. Doubled at the right places it's the perfect answer for hostess wear. Billowing sheer bottoms for rich luxurious lounging. She'll adore you for this charm revealing Dream Girl Fashion. In wispy sheer black.

Satisfaction Guaranteed or your money back.

DREAM GIRL FASHIONS DEPT. 239,  
318 MARKET ST., NEWARK, N. J.

Please send HEAVEN SENT gown at \$9.95. If not entirely satisfied, I'll return within 10 days for full cash refund.

( ) I enclose \$9.95 cash, check or money order, send postage prepaid (I save up to 90c postage). (You may get it at our store too!)

( ) I will pay postman \$9.95 plus postage. Check size wanted:

☐ 32 ☐ 34 ☐ 36 ☐ 38 ☐ 40  
IN BLACK ONLY

(If you don't know the size send approximate height and weight.)

Name.....

Address.....

City.....State.....

**BRUNO**  
Hollywood

CARNEGIE HALL  
154 WEST 57th STREET, N. Y. C.  
Circle 7-3505

BOSTON STUDIO  
HOTEL TOURAINE

photographers for  
STAGE SCREEN  
RADIO & TELEVISION  
ARTISTS

*You'll enjoy being  
photographed in our . . .*

DELIGHTFULLY  
AIR CONDITIONED  
STUDIOS

## TICKETS OF ALL KINDS

- Reserved Seat Coupons
- Automatic Machine Tickets
- Roll Tickets
- Coupon Tickets
- Pass Out Checks
- Flat Tickets
- Wardrobe Checks, etc.

*for . . .*

- Burlesque Theatres
- Legitimate Stage Shows
- Motion Picture Theatres
- Carnivals & Circuses
- Stores—Fairs
- Restaurants
- Transportation, etc.

### NATIONAL TICKET COMPANY

SHAMOKIN, PA.

Telephone 3433

PROMPT DELIVERY GUARANTEED

*"If It's A Ticket We Make It"*

New York Office  
Palace Theatre Bldg., 1564 Broadway



### Sixteen Stories of Spacious Comfort Limited to 500 Guests

In the Center of NEW YORK CITY

Enjoy the hospitality of a wayside inn  
at this modern hotel in exciting Times Square.

**EVERY ROOM with PRIVATE  
BATH, SHOWER and RADIO**

Air-conditioned restaurants  
and cocktail lounge

Near every point of interest. A step from  
Madison Square Garden and Radio City!

RATES: Single \$3.50, Double \$5.00

## HOTEL Forrest

224 WEST 49th STREET

Circle 6-5252  
AT THE TOP OF THE GREAT WHITE WAY  
Exclusively in New York City

## COMPLETE LINE OF COSTUME FABRICS

- SPANGLE and RHINESTONE TRIMMINGS
- METAL CLOTHS
- FEATHER GOODS
- SPARKLED FABRICS
- MAKE-UP
- ELASTIC and NYLON OPERA HOSE
- TIGHTS and LEOTARDS
- DANCING FOOTWEAR

*Write for Complete Catalogue*

AMERICA'S LARGEST  
MAIL ORDER THEATRICAL  
ACCESSORY HOUSE

**Baum's** INC.  
106-114 SO. 11th ST.  
PHILADELPHIA 7, PA.

**Theatrical Department Store**

## IZZIE MILLER

Unique Painter and Decorator of  
Showrooms and Theatres

1176 PRESIDENT STREET

BROOKLYN 25, N. Y.

### MACKS-RICHARDS CONSTRUCTION CO.

GENERAL CONTRACTORS

Theatrical Maintenance

870 NORTH 7th STREET

PHILADELPHIA 23, PA.

Phone: LOmbard 3-3353

## HENRY W. GERBER

*General Contracting*

Interior Decorator of  
Theatres and Nite Clubs

620 ORIENTAL AVENUE  
ATLANTIC CITY, N. J.

## COLLINS CREATIVE COSTUMES

*Theatrical  
Costumers*

SERVICING

THEATRES AND NITE CLUBS  
THROUGHOUT THE UNITED STATES

Rentals for

Hallowe'en—Masquerades—Plays  
Minstrels—Floor Shows—Burlesque

Costumer for Philadelphia's Prize  
Winning Mummer Costumes Past  
Five Years

Anything from a Single Costume  
to an Ensemble

EVA COLLINS MANAGEMENT

**Collins Creative Costumes**

803 N. 7th STREET, PHILA. 23, PA.

Phone: LOmbard 3-1331



# CAVALCADE OF BURLESQUE

JAY HORNICK, Publisher  
JESS MACK, Executive Director

GEORGE F. NONAMAKER, Editor  
FRADELE, Art Editor

Vol. 1, No. 3

MAY, 1952

50 Cents



CAROL LeCLAIR

## *Contents*

Introduction .....	by Phil Silvers	6
A Top Banana Stems From Burlesque .....		7
Georgia Comes From Georgia .....		9
Alumni .....		10
No Time For Comedy .....		11
Unfortunate Misunderstanding (Poem) by Jeannette		12
Mental Attitude Of A Stripper .....	by Fradele	13
Anecdotes .....		14
Burlesque Movies .....		15
Down Hawaii-Way .....	by Pat Burnette	19
Quick-Etches .....	by Fradele	20
Corridor Of Fame .....		22
Burlesque On The Air (Steve Allison) .....		23
Curtain Time .....		26
Down Memory Lane .....		34

CAVALCADE OF BURLESQUE is published quarterly; February, May, August and November at 1817 East Pastorius Street, Philadelphia 38, Penna., by Burlesque Historical Company. Single copy price is 50 cents. Yearly subscription price is \$1.75. The magazine is copyright 1952 by Burlesque Historical Company and no part of this publication may be reproduced in any form without written permission of the authors and publisher. The publisher accepts no responsibility for unsolicited manuscripts or photographs; and all such material submitted must be accompanied by self-addressed, stamped envelopes. Application for mailing as second class matter is pending at the post office at Philadelphia, Penna. This issue is Volume One, Number Three of the publication.





## INTRODUCTION BY PHIL SILVERS

It is highly significant that Jess Mack should ask me to say a few words, when I think of the many times I asked him; "Jess, what scenes do I do next week? What's the blackout? How many people in the scene? What props do I need?" etc. etc.

You see, Jess was one of the unsung heroes of burlesque, "the straight man", whose job was to guide the comics through their chores—"lay the joke in their laps", watch over them—find new scenes and "put them on".

My few words would have to contain an extreme gratefulness for the invaluable experience, warmth, and comedy know-how that burlesque gave me.

With this ammunition I was able to go up that mythical ladder to my first show, "Yokel Boy" in '39—Hollywood for 10 years in pictures, which included: "Tom, Dick and Harry" with Ginger Rogers: "Cover Girl" with Rita Hayworth and Gene Kelly: "My Gal Sal" again with Rita: "Coney Island" and "Diamond Horseshoe" both with Betty Grable: "Summer Stock" with Judy Garland, and about 80 more pictures. Then there was the Broadway show, "High Button Shoes", and now the one nearest to my heart and emotions, "Top Banana", because it tells of a fabulously, colorful, wonderful group of guys and dolls, my friends in burlesque.

*Phil Silvers*



# *A Top Banana Stems from Burlesque*



PHIL SILVERS

TODAY'S "Top Banana" or number one comic is Phil "Glad To See Ya" Silvers; and whether you agree or disagree, perhaps having a favorite of your own, it cannot be denied that he IS "Top Banana" in "Top Banana" the musical success with a burlesque atmosphere at the Winter Garden, New York City.

Silvers, one of the newer alumni of burlesque, will admit that the last time he played the "bump and grind" time he was fresh from the Warner-Vitaphone lot in Brooklyn, N. Y., his home town. He had made a series of comedy shorts for this film company and thought himself well on the way to "fame and fortune".

This was back in the good old Max and Stella Wilner days; and they made him what at that time was a good offer to go to Philadelphia and play in their "glorified burlesque" at their leased Shubert theatre, "next door" to the Academy of Music.

Naturally ambitious, Silvers was constantly pestering the management to "let me use new material". They stalled and stalled; told him that burlesque audiences did not want anything new; they had been laughing for years at the same jokes, scenes and bits; and that he was "on the wrong track", if not a trifle "radical" in his ideas.

Among other things, Silvers had a clarinet specialty set; but until then had kept it a secret for fear of ridicule. However, he persisted and the Wilners finally gave him a chance to do his new stuff. He was a much bigger laugh-getter using his own, new material and even then, a good 15 years ago, became one of the "top bananas".

When Wilner burlesque folded in Philly, Phil returned to his home town reluctantly; because in Philly, where stage shows are not permitted on Sundays, he had plenty of opportunity to visit the local ball park, where he became quite a "character". The Brooklyn Dodgers and the Phillies even permitted him to join in batting practice and he was in his glory, as many days of youth and young manhood found him in the bleachers at Ebbets Field.

While in the Quaker City, Silvers enjoyed one of the most surprising of all of his radio appearances. The press agent for the Wilners had arranged for Silvers' appearance on a late at night disc jockey show. Nothing was said to Phil about a script; or what he was to do, the press agent telling him the disc jockey would simply ask him a few questions and he would give the "funny" answers in interview fashion. Being a most obliging fellow, Phil accompanied the p. a. to the studio; and just as they walked in the front door they caught a "high sign" from the disc jockey at the end of a long corridor which led to the closed in studio. Rushing in, just as a record finished playing, the disc jockey announced that Phil had arrived as a "guest" and—quick as that—he was "on the air". Everything went off nicely; but on the way out Phil could not get over the incident. He kept saying, "How did he know what I was going to say?" The press agent tried to explain that the disc jockey "trusted him" and that he was such a "reputable



comic" there was little danger of him making a faux pas. But Silvers marvelled over it for days.

After that "Top Banana" found some unimportant burley dates, until he hit the Gayety on Broadway, New York City. It was there that he got in touch with the late "top banana", Rags Ragland, who gave him the high sign along the banana strewn way.

Silver's first legit show was "Yokel Boy" for Lew Brown. This led to a contract with 20th Century-Fox, where before he had made any outstanding features, he found himself mixed up in a junket on behalf of a film he did not appear in. This was the George Jessel musical production "Centennial Summer". For bally purposes Jessel and many 20th-Fox players came to Philadelphia, "home of the Centennial" for the premiere of the film. As far as Silvers could figure out he came along for the "ride" and to "swell" the number of celebrities present. Here were all these lovely people being wined and dined in the Bellevue-Stratford, a hotel he could ill afford several years before when he was ducking up Shubert Alley, just down the street, with his overcoat held over his head and his weather eye on the pigeons.

Followed a flock of pictures with 20th-Fox, whose glowing reviews and subsequent public acclaim won for the comedian that which is known as "position". For Columbia Pictures in "Cover Girl", Phil called upon all the tricks that a burlesque graduate had to know, added a few more, and along with Gene Kelly and Rita Hayworth romped off with top musical comedy honors of 1944 or any year. He followed this with another cinematic triumph, "One Thousand and One Nights."

Next came some night club dates, a U. S. O. trip overseas with Frank Sinatra, television, quite a few other things, including his second legit show, "High Button Shoes"—and here he is—"Top Banana".

In burlesque, which still has schmaltz in his heart, he did comedy with straightman Jess Mack; and his attitude toward burlesque has always been of the best.

He thinks a lot of fine people attend it; go to see it, and come away pleased with it.

And now as "Top Banana", he is happy that finally burlesque has its own magazine; and was more than willing to write his own introduction to this, "Cavalcade Of Burlesque"s' third issue.

*A bunch of bananas—from left to right, Joey Faye, Phil Silvers, Jack Albertson, and Herbie Faye*





# Georgia Comes from Georgia!



GEORGIA SOTHERN

ATLANTA—that is!

And Sothorn—

is a southerner.

But that's about where it ends.

When you think of Georgia Sothorn—it's not magnolia blossoms and tall, iced mint juleps that come to mind. Rather, it's a natural redhead, who has been termed the "fastest girl to ever hit burlesque." A sparkling, green eyed "rebel", whom some enthusiastic press agent once termed "dynamite"—an appellation that has stayed with her through the years.

Practically born to the stage, Georgia made her debut as a child star in legitimate drama in her home town when she was four years old. She was in and out of dramas and musicals all through her childhood; and went into vaudeville with her uncle as a toe and acrobatic dancer.

Her mother was an authoress; and her grandfather a Baptist preacher.

She entered burlesque at an early age; and after two months became a star performer at the Troc, Philadelphia.

At one point of her specialty, she has always used as music that fast and peppy number, "Hold That Tiger!"—played in the fastest of tempos; and to which she tears around the stage like a human dynamo.

It was not long before Georgia became a favorite all over the country; but she never played her home town in burlesque.

She has worked in many New York City night clubs and burlesque with N. T. G. (Niles T. Grantlund); Billy Rose, the Minsky's, the Wilner's, and back and forth across the country countless times on the various burlesque circuits.

Georgia hit Broadway with a bang in Michael Todd's "Star and Garter"; and continued in this revue for many months at the Blackstone Theatre, Chicago.

She also appeared in legit for the same producer in "Naked Genius"; and following this made many vaudeville appearances with the Ritz Brothers; various name bands; and then into some of the top night clubs.

Whatever town she happens to be working in becomes "her favorite town"; she claims she "loves them all".

Miss Sothorn, and it is Miss at present, claims her "one great love is show business." She has recently added to her routine various novelty numbers which keep her right on the top rung of the exotic headliners' ladder. A perch, from which, she will not be easily



dislodged—since she's "got everything" and "gives everything she's got" at each and every performance!

Miss Sothern has been on the "straw hat circuit" of summer little theatres, appearing in such attractions as "Personal Appearance", "Separate Rooms", and "Burlesque".

She has also hit the road with carnivals in the summer season with the James E. Strait Show and the Cavalcade Of Amusements, playing state fairs, mostly, and doing well, since she found her reputation had preceded her into the hinterlands and that "her public" was just as enthused over her there as anywhere else.

The bundle of dynamite has found time to write a book, "Down Yonder and Up"; and says she is writing another about her carnival experiences, expected to be published by Simon and Shuster.

Focus Magazine recently ran a survey and came up with a list of 10 women calculated to stop traffic faster than a leather-lunged New York cop; and Georgia Sothern found herself among the 10. The others were Katherine Dunham, Denise Darcel, Anna Magnani, Kathleen Winsor, Jane Russell, Edith Piaf, Carmen Amaya, Marlene Dietrich, and Ava Gardner.

Georgia says her ambition is to be a politician!

And judging from one of her routines where she goes into the audience and kisses bald headed men right on the top their hairless pates, instead of smacking frightened babies, in the familiar all-out efforts of some politicians to garner votes—she could win any office she's running for without too much trouble.

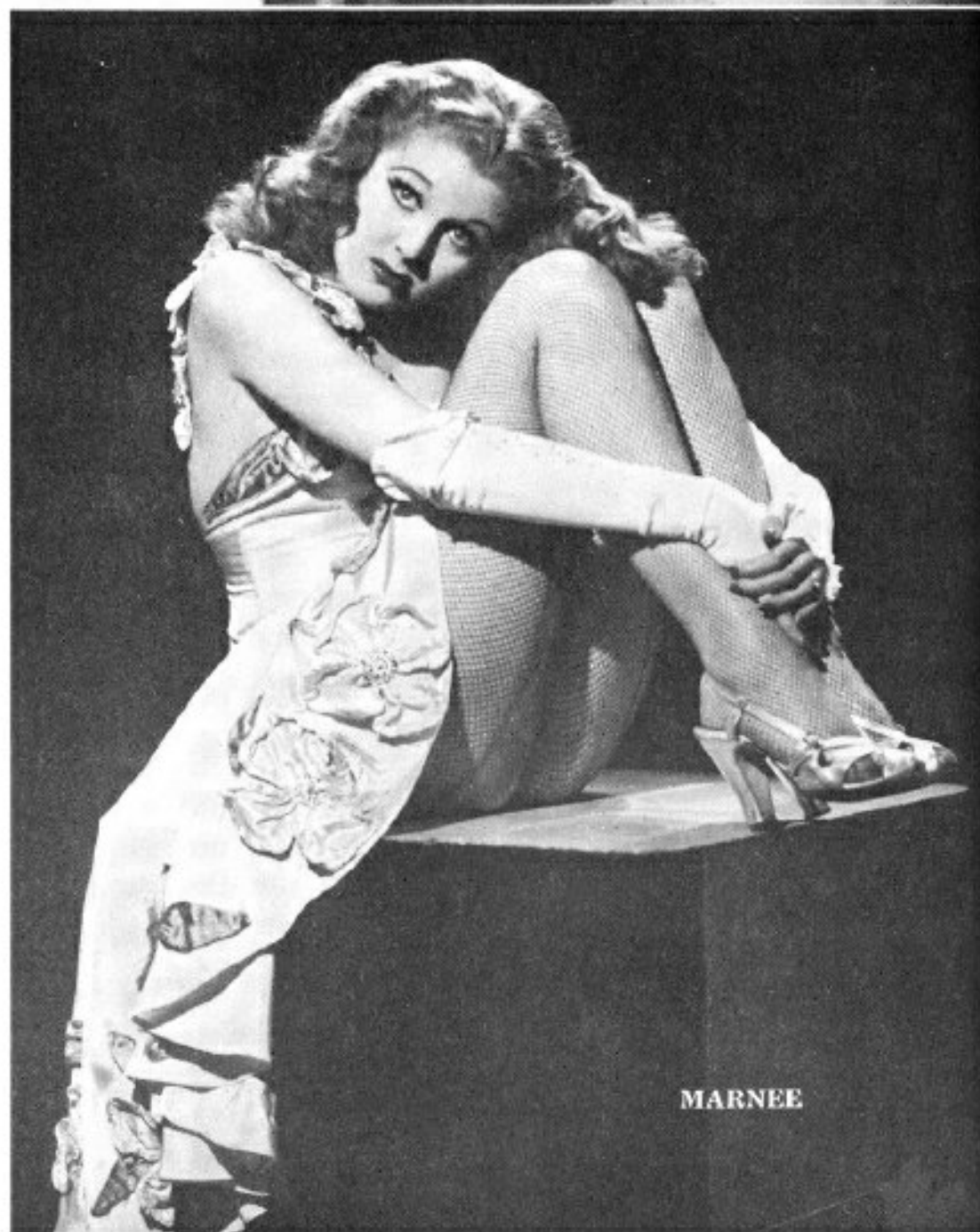
However, anything that might take her away from being the burlesque headliner she is, might be resented by her public, most of whom are perfectly satisfied to have her right where she is. They would vote for her anytime to remain the same personable bundle of "dynamite" and would, as they always have, contribute to her box-office campaign fund to remain "tops" in burlesque.

## ALUMNI

SOPHIE TUCKER	Night Clubs
RED BUTTONS	T. V. and Clubs
JACK KIRKWOOD	Radio with Bob Hope
GABBY HAYES	T. V. and Pictures
LESTER MACK	The Moon Is Blue
PINKY LEE	T. V. "Those Two"
GYPSY ROSE LEE	Palladium, London
MILTON FROME	T. V. with Milton Berle
BOBBY CLARK	T. V. & Producer of B'way Shows
JACK PEARL	T. V.
KIRK BROWN	Remains to be Seen
JACK MANN	Die Fledermaus (Metropolitan Opera Company)
STANLEY SIMMONS	Call Me Madame
PAT HARRINGTON	Call Me Madame
PAT HENNING	Vaudeville, Night Clubs



RENE ANDRE



MARNEE



# No Time for Comedy

**S**TRICTLY in the interests of research an eminent psychologist recently made a visit backstage at a burlesque theatre.

Before doing so, he made a poll of audience preferences. The check-up revealed that 29 out of every 30 patrons of the burlesque house come solely because of the comedians, they said.

Naturally, with so much enthusiasm for comedy, the good doctor wanted to talk to the comedians. But it was near the end of the first act when the backstage tour started. The chorus girls were on for the ensemble finale and the laughgetters (two of them and the straightman) were playing pinochle in the dressing room.

The straightman was trying to make a 40 bid with a meld of 23. Under the circumstances little more was said than, "Hello." The eminent specialist so well versed in the science of the mind reluctantly permitted himself to be led down to the ladies' dressing room.

Three of the young women principals of the show shared this cramped space. They were not exactly dressed for company, nor expecting any, but were hospitable none the less.

A Miss Jet Smith, who does a solo dance in the first act finale, wore a dance set studded with rhinestones. She carried several bottles of soda pop, purchased from a traveling merchant who comes backstage during the entr'acte to sell such refreshments. Miss Cindy Hale was garbed in a gingham smock and Miss Donna Costello's attire was comfortable.

Miss Smith's big number, it seemed, was a "radium dance". She exhibited her costume to the inquiring student of that branch of biologic science which deals with the reaction of organisms to their environment. The costume seemed to be made of artificial flowers strung together.

"They are treated with fluorescent paint and they light up," the dancer explained. "It doesn't look like much this way; but up against a black backdrop and with the proper lights, it's something else again. I made it myself and I had the idea patented."

Miss Hale took an impressive green and pink gown from the rack. She does several strip tease turns, in addition to acting as feminine foil for the comedy numbers. One of her "strip" routines starts early in the second act and she slipped into her gown to get ready for the curtain call.

"I'll bet this is the first time you ever saw one of these costumes put on—instead of being taken off," the actress suggested to the slightly abashed psychologist, who admitted it WAS something of a novelty.



PEACHES



ILKA DeCAVA



SUSAN GAYE

"They take much longer to put on than to take off," she explained, hooking up the endless rows of snap clasps. According to Miss Hale most of the dresses for strip-women are made by only several dressmakers in the entire country. She said her dresses were made by a woman named Mother Haines, who has a room in the Hotel Flanders, New York City, and fashions all the dresses herself. In a busy week Mother Haines has turned out as many as 30 such dresses at prices ranging from \$25 up to whatever a girl cares to spend. Miss Hale continued that Mother Haines knows all the essential requirements of this field of ladies' wear; but is open to suggestions by the purchasers, many of whom have specialties which require innovations.

The ladies disagreed on the number of dresses necessary for a stripteaser's wardrobe. Miss Hale said that she had 16; but admitted that was because she was playing stock burlesque the past summer and needed changes of attire every week. Miss Costello said that a performer on the road, appearing in a different house each week, could get along with considerably less.

The conversation took a homey turn when it was disclosed that Minnie, the theatre's cat, had just had a litter of kittens and had proudly presented her brood to the manager of the house by leaving them under his desk. All three actresses, it seemed, were inordinately fond of pets.

"I saw a dog the other day that was so brown they called him 'Brownie'," Miss Hale informed. "He just matched the color of my hair. I wanted to put down \$35 for him right away, but somebody talked me out of it." Miss Hale regretted her failure to make the purchase, when she considered again the pleasure of walking out with a dog that matched the color of her hair.

The wall light signaling the start of the second act flashed on. Miss Costello began the arduous task of putting on her "strip" dress and Miss Smith was occupied with her floral garment. The psychologist made a lagging departure.

Back in the comedians' dressing room the straight-man had just gone down 40 on his pinochle bid. His associates were starting another quick deal, and appeared to be intent on saving all the comedy for their stage performances.

### UNFORTUNATE MISUNDERSTANDING

Burlesque and ladies should be friends  
And stop this silly fuss;  
Although it entertains the gents  
It surely, flatters us!

—From "Songs For The G-String"  
by Jeannette.



# Mental Attitude of A Stripper

By FRADELE



1. "This is okeh—it's art. I'm appreciated, I can tell by the applause."



2. "I must dress conservatively for the street. No time for flirts."



3. "I'm SO modest, I blush when showing a bit of leg on the subway."



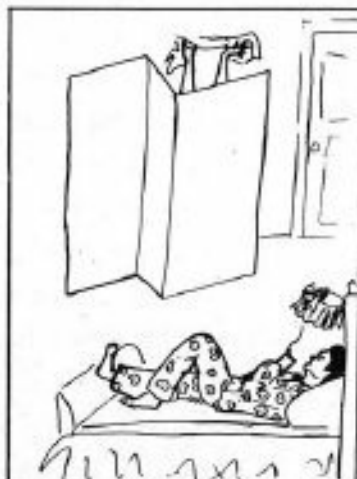
4. "I'm so in love with my hubby—I happily greet him at our apartment."



5. "I'm so modest I won't undress before my husband; but his applause—"



6. "Encourages me; and eager to please my audience I go into my act."



7. "However, I detect his lack of enthusiasm—and exclaim—"



8. "No sir! I won't continue unless I get more applause!"

# Anecdotes

## SAMMY SPEARS



"I attended a party several years ago given the cast by Harry Clexx, 'Hollywood's Favorite Idiot,' who, during the festivities started to do some card tricks. After several tricks with the pasteboards, he called me up to select a card from the deck and

then instructed me to walk away and 'forget it.'

"The party continued on with everyone forgetting about the trick and Clexx's dexterity with the cards.

"But at four o'clock in the morning, just as I was getting asleep, I was startled by the persistent ringing of the telephone.

"'Who is it?' I shouted into the mouthpiece.

"And nearly dropped dead when I found out it was Clexx on the other end, saying, 'That was a queen of spades you picked out!'

"Very, very funny! But if I had him within reach at the time and there would have been an axe handy; there would be no 'double X' today."

## HARRY SEYMOUR



"While in Kansas City, Mo., my late good friend Richy Craig, Jr., who was playing the same city on an opposition circuit, played a gag on me that I will never forget.

"I was at the Empress on the Mutual wheel; while Craig was at the Gayety on the Columbia

circuit.

"A practical joker, Craig went to a livery stable and hired an ancient, beat-up mule, and a man to lead the animal through center city streets. A sign was made and draped over the mule's sides reading: 'HARRY SEYMOUR NOW PLAYING AT THE GAYETY.'

"When the manager of the Empress saw the street bally being paraded in front of his theatre with Seymour being billed as being at the opposition house, he rubbed his eyes in amazement and rushed backstage to make sure he still had Seymour on his bill.

"He balled Seymour out for the stunt and for advertising the opposition; but Seymour didn't know what it was all about until he got in touch with Craig, who explained the gag. To this day the Empress manager doesn't know who paid for the sign, the mule, or who was responsible for the 'misleading' billing.

"Craig also was known for his sending of gag postal cards, etc. and every Fourth of July would send his friend Seymour a Christmas card saying, 'Just to let you know that I'm "way ahead of you".'



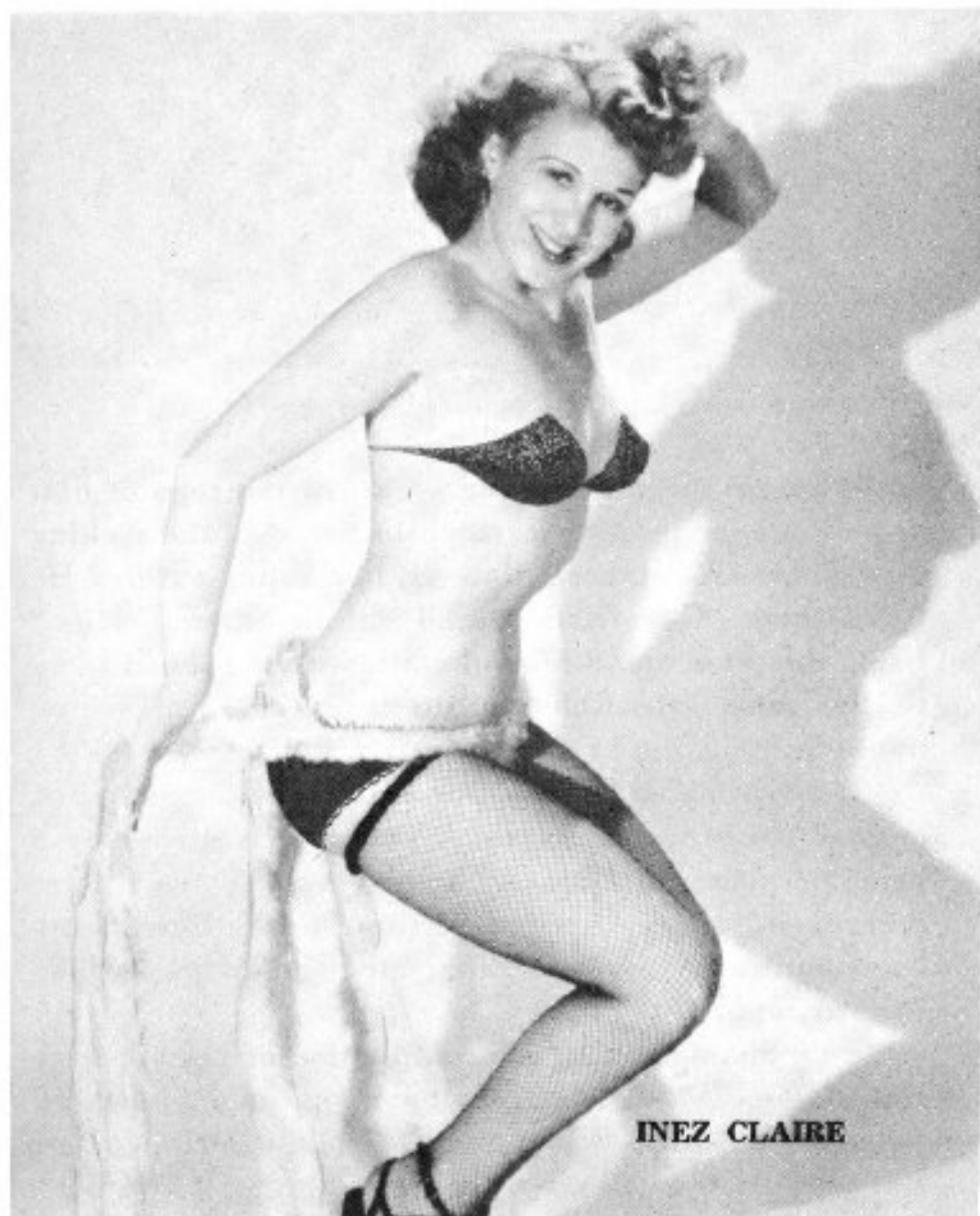
IRENE



MAE JOYCE



# Burlesque Movies



INEZ CLAIRE

Burlesque has crashed the movies!

And while there is nothing quite like "flesh in the flesh," burlesque movies have proven during the past five years or so excellent business stimulants in spots that can play them. They bring burlesque to the hinterlands; make burlesque itself more popular, since once the small town audiences and patrons in the larger cities, too, see them, they will have their appetites whetted and be anxious to see "the real thing."

Most of this type of movie entertainment has been "shot" either directly in burlesque theatres, with the performers and technicians found there utilized in their various roles; or they have been compiled from much such footage of brief running time found in various spots around Hollywood and even around the world.

The burlesque movies are handled throughout the country on an independent basis by franchise holders or exchange men, who have developed the selling and exploitation of this type of motion picture into a fine art.

In Roadshow Attractions' "Hollywood Peep Show," the burlesque film people found a waiting public for their wares and a ready market never goes wanting. This film featured Gay Dawn, Mary Andes, Levalon, Diana, Lenora, Alberta, Charmaine, Rochelle, Sylvia, Leon De Voe, Bobby Faye, Harry Arnie and Charlie Kraft. It was staged and directed by Lillian Hunt. It is a complete burlesque show, as photographed before an empty theatre. Comprising this show are chorus routines, four burlesque comedy bits, and six strippers. A side-stage tenor and a pit orchestra lend authentic burlesque atmosphere.

Next came "International Burlesque," sub-titled, "A compilation of burlesque around the world." This was released by Jewel Productions and had a Broadway first-run at the Rialto. It is a round-up of strip-tease art the world over held together by a running commentary by funnyman Vince Barnett in the role of a radio announcer. Inaugurating an international television service, the radio company has TV cameras trained on Betty Rowland, "The Red Headed Ball of Fire" from New Orleans; Deenah, from Haiti; Michele from Paris; Genii from Cairo; Inez from Rio de Janeiro; June from Cuba; and Pam from Istamboul, as they perform in their respective locales. Included are some elaborate chorus numbers from the Folies Bergere, and elsewhere.

*Jack Mann, George (Bettlepuss) Lewis and Leon DeVoe in a scene from "Hollywood Peep Show"*







*This French apache number is a feature of "Parisienne Follies", another burlesque movie*

"Rage of Burlesque," produced by the Jack Schlaifer Organization, and featuring Lillian White, Slim Gaillard Trio, Terry Sisters, Ivy Vine, Loretta Montez, Ching Lee, 5 Blackbirds from Brazil, Linda Lombard, De Castro Sisters, and the Rhythm Rascals, was directed by Albert Vox. For a story idea this has a small town boy coming to the big city, and going on a spree in the night spots. This gives opportunity to introduce the various specialties, and is the thread upon which hangs the continuity. In addition to several strip routines, this consists of a number of variety acts, some of them excellent.

On the west coast, Harry A. Farros, San Francisco, California, is producer and distributor of several burlesque films, including "Ding! Dong!" and "French Follies," the latter featuring Val De Val, who types herself as an "ethnological" danseuse. Also in the cast of "French Follies" are Bob Carney, Hermie Rose, Walter Owens, Don Mathis, Charlie Crafts, Jean Carroll, Jennie Lee, and Pat Flannery.

In the east, Jack Rose and his brother, were among the first distributors specializing in the burlesque type of film. They met their bound-to-come competition in the nation's capital, Washington, D. C., where certain theatres had been reaping a bonanza with this specialized type of product. It was here that, after playing the Rose burlesque films, that Bernie Lust, son of the head of the Lust Circuit, got the bright idea of going to the

source, Hollywood, gathering up all of the type of film he had in mind, editing it, compiling it, etc., and making up for himself several films of burlesque nature. He titled them "Gay Girlies" and "Shim Sham Follies." Using the same brand of exploitation, Lust opened them to the same sensational business in his Washington houses.

"Gay Girlies" features approximately 23 specialties, most of the strip-tease variety. Other specialties have a brunette doing a Chinese lighted vase dance; three dancers in scanty Oriental costumes; three girl musicians with a brunette dancing; etc. The strips are performed rapidly.

"Shim Sham Follies" is a compilation of brief specialties of some 14 dances from burlesque and elsewhere. Interspersed with the endeavors of the strippers are several burlesque scenes of comedic nature: "The G.I.'s Dream," "At the Races," and "Los Angeles Follies." Dance specialties spaced throughout the footage are "Egypt," a scene in the tomb of one of the ancients; a Burmese scene, and a Mexican hat dance. "Sheba Wore No Nylons" is yet another specialty.

"A Night at the Follies" is a filmization of big time burlesque just as presented at the Follies, Los Angeles, Cal. Featured is the internationally famous "Hubba-Hubba Girl," Evelyn West, "the girl with the \$50,000 bust," as insured with Lloyds of London. Others in the

*"The Transformer" scene from "French Follies" with Bob Carney, Jean Carroll, Walter Owens and Don Mathis*



*"All Cut Up and Bleeding" scene from "French Follies" with Hermie Rose, Walter Owens, Charlie Crafts, and girls*







VAL DE VAL



*"Army" scene from "Hurley Burley" with Bert Carr, Benny Moore, Al Baker and Marcella*

cast are Rene Andre, Amalia Aguilar, Pat O'Shea, Jack Murray, Margie Roye, Pat O'Connor, Eddie Ennis, Mitzi Michel, Les (Moe) Gary and the chorus of Folliettes.

"Hurly Burly," produced by Harold H. Seiden and directed by Harold Goldman, and made in Brooklyn, N. Y., by their Cinetech Company, features more well known burlesque people than usual. In the cast are such burlesque names as Georgia Sothern, Joey Faye, Crystal Ames, Bert Carr, Joya Sherrill, Sammy Smith, Joe Young, Eddie Lambert, Benny Moore, Al Baker, Sammy Birch, along with Count Reno, La Verne French, the Bongo Troupe and a chorus. This presents a burlesque show in the same manner as it would be presented on any burlesque stage.

Always on the look out for "sure fire" money makers, there, too, have been produced by independents some features on colored burlesque. These have been equally

*"Fruit Cocktail" scene from "Hurley Burley" with Mandy Kaye, Joey Faye, and others*





well received by burlesque hungry patrons, both colored and white. The most recent of these is "T.N.T. Pictures Corporation's" "Burlesque in Harlem," with Pigmeat Markham, George Wilshire, Vivian Harris, Dick Barrow, Jo Jo Adams, Mabel Hunter, Baby Banks, Luella Owens and Harlem's Top Beauty Chorus in the cast.

Another is "Harlem Follies" with Princess R'Wanda Monique in her "fire dance," Ruth Mason and "Chicago" Carl Davis.

Yes sir, burlesque has crashed the movies. And it is there to stay—just as it has stayed many years past its alleged critical death in the burlesque houses of the country.

While just getting out of its swaddling clothes and bound to improve as time goes on, burlesque movies are fast becoming nearly as popular as "in the flesh" burlesque. They can't help but succeed. Where there is a demand for a certain type of entertainment there will be show people around ready to cater to that demand.

And don't forget that burlesque, whether in the movies or "in the flesh" is still just as popular in America as hot dogs, soda pop and cracker-jack.



MICKEY "GINGER" JONES



JET SMITH

BRUNO  
Hollywood



# Down Hawaii-Ya Way

## with UNCLE PAT



**PAT BURNETTE**

Honolulu theatres and nite clubs presenting burlesque-type shows are perkin' as far as the boxoffice is concerned—The Beretania, operated by Bill Ferreira, does a consistent business week in and week out—Show features those zany comics, Harry Vine and George B. Hill—and the gal who has had the longest run in Honolulu, Miss Jeanne Starr. . . .

A letter from Si Dean in Australia, asks if there is any available talent in the Islands that he can use for his forthcoming Burlesque Revue that he plans on opening in the summer. . . . At Waikiki on the beach is lovely LINDA LEIGH, direct from the Windmill Theatre, London, England. Sez that the gals at the old mill peal too. Linda has a natural English complexion, and is very sexyful to look at. . . . Mail from Diane Walker, who rocked 'em here with her Cherry-Padlock strip tease, sez she is lonesome for Hawaii and plans on returning real soon. . . . WHITEY JANSEN finally got 'round to opening his New Century Club, (not theatre). Besides the show, refreshments are served . . . the dolls there are: Gloria Mitchell, Celia Pappas, Ann Clements, and Yvonne Lane, all from Vancouver, Canada, and known as the Karen Du Varney Girls. . . . Susan Marshall, the Texas Heat-Wave, is sporting a mighty nice Cadillac 'round town. . . . I hear that same of the boys from Los Angeles like Hawaii's climate well enough to open a Burley Nite spot. Take it easy boys! . . . Smokey Wells' "French-Follics" continue to do big biz. . . . Alma Maye and Eddie Rogers closed with the Wells production and are now at the South Seas, one of Waikiki's popular night spots . . . and speaking of night spots, I find that entertainment in this line are of fifty-seven varieties. . . . Personally I like the GINZA CLUB. . . . It's corn beef an' cabbage in the raw, 'still it seems to be Top Bananas. . . . The Pago Pago Club re-opened under the name of THE POLYNESIAN VILLAGE, seems to be getting quite a play. . . . Betty McQuire and Her Bell-Tones are still at THE PEARL CITY TAVERN, located near Pearl Harbor. . . . Jo-Jo Jordon has closed at the Beretania and returned to California. . . . And now for the sixty-four dollar question: "What little chorus gal at Waikiki had the most birthdays in 1951? . . . I wonder. . . .

Bye . . . Bye . . . that's all for now . . . ALOHA.



**SUSAN MARSHALL**



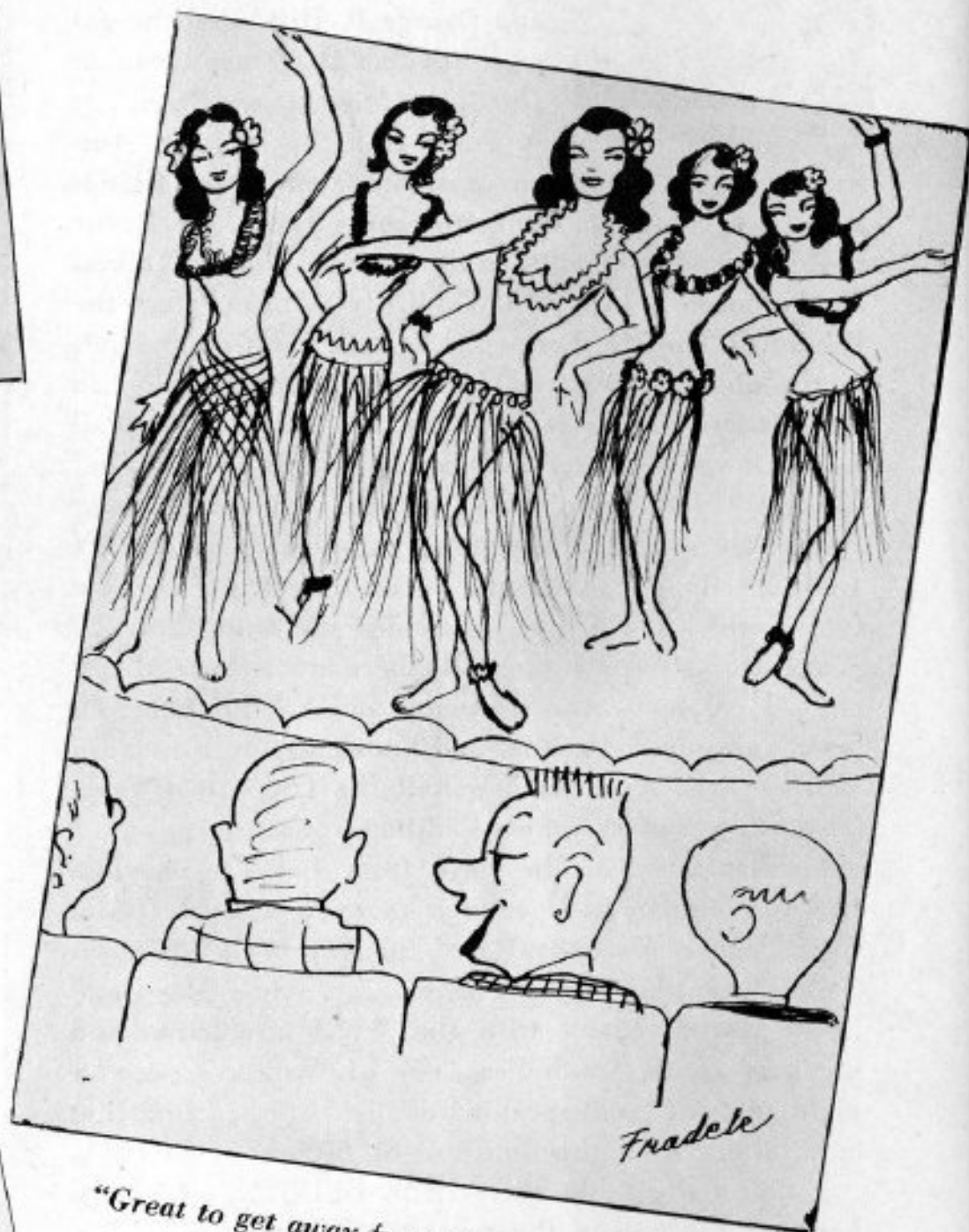
**ROBIN SAVOY**



# Zwik- Etches

By FRADELE

*"Brother, this show can't fail with 12 girls clad in enough material for one 'of 'em."*



*"Great to get away from the same old grind, isn't it?"*



*"These postage stamp accessories will surely please philatelists."*





"You got flowers from the manager and a bottle of poison from his wife."



"From all appearances the job is yours; but I hope you're not giving me false information."



"You mean this is all we've got to look forward to when we outgrow western movies?"

# Burlesque's Corridor of Fame



**JACK KANE**

"Nighty Night" and "Listen, Dearie."

This led me to Chicago, from which city I worked as advance agent and publicity man for several shows including Monroe Hopkins' and Fred Webster's "Atta Girl" company.

In 1927, I operated my first burlesque show in Indianapolis; and in 1929, I operated my first theatre with burlesque. Burlesque houses operated by me in the past include the Rialto, Indianapolis; Colonial, Indianapolis; Keith's, Indianapolis; Walnut, Louisville, Ky.; Gayety, Louisville, Ky.; Keith's National, Louisville, Ky.; Atlanta, Atlanta, Ga.; Lyceum, Nashville, Tenn.; Gayety, Cincinnati, Ohio; Empress, Milwaukee, Wisc.; Majestic, Ft. Wayne, Ind.; Strand, Ft. Wayne, Ind.; Gary, Gary, Ind.; Princess, Youngstown, Ohio; Gayety, Akron, Ohio; Grand, Canton, Ohio; and the Embassy, Rochester, New York.

At present I am operating burlesque at the Park, Youngstown, Ohio; State, Canton, Ohio; Gayety, Columbus, Ohio; Mayfair, Dayton, Ohio; Geneva on the Lake, Ohio; and the Embassy, Rochester, New York.

My definition of burlesque: It is the most unique of all branches of the amusement world since it embodies practically all phases of show business. In a burlesque may be found comedy, drama, singers, dancers, choruses, ballet, vaudeville acts and even instrumental presentations.

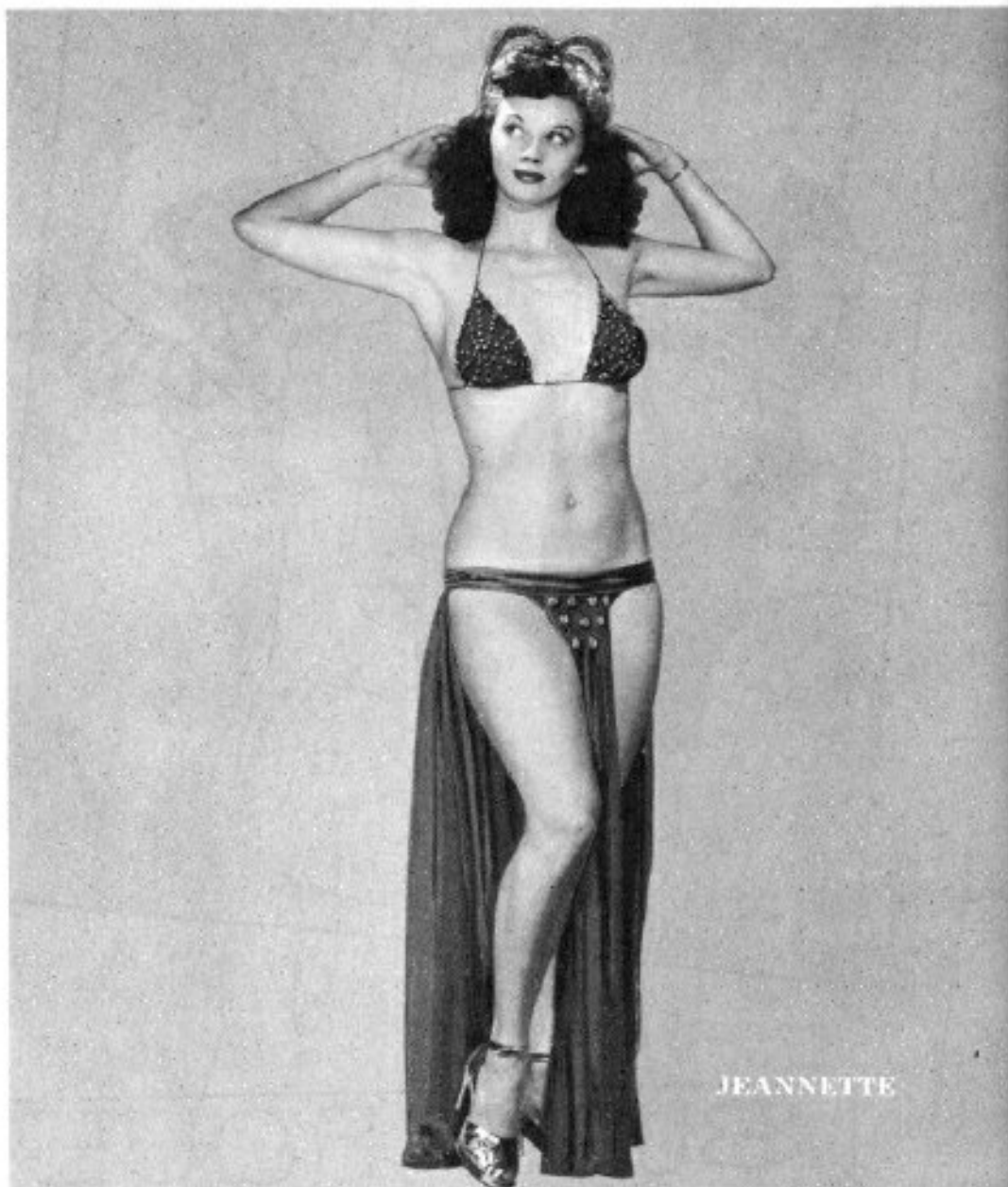
Burlesque, at the same time, is different from any other form of show business while embodying many assets of practically every field of entertainment. I believe burlesque has a definite place in show business. There is no other form of entertainment that can replace it. It is the only "flesh" entertainment in theatres that has survived the talkies, chain theatre monopolies, present day high cost of production of Broadway musicals, etc.

Burlesque employs some of the most beautiful girls in the world, since they are hired primarily on looks and figures alone. Many develop into high salaried entertainers; and I know of no branch of show business that supplies as many comedians for Broadway shows and motion pictures as "good old burlesque."

Burlesque is also unique in its being the least understood by the masses of any segment of show business and laymen. It has been kicked around and degraded more by people who know nothing about it, than any other form of entertainment.

Burlesque is also unique in that its performers may develop an inferiority complex while playing it due to the unwarranted and unfavorable publicity heaped upon it, and yet, as soon as they ascend to the Broadway shows or motion picture stardom, or television, they immediately begin to point with pride to the fact that they came from burlesque, which, incidentally, seems to add to their prestige as "seasoned" performers.

All in all, I would say burlesque consists of great variety, charm and individuality; and, honestly, I can't imagine what show business would be without it.



**JEANNETTE**



**RHODA TRUE**



# Burlesque On The Air



STEVE ALLISON

For some reason or other it has always been relatively difficult to get burlesque performers, or even mention of burlesque, on the air waves. Any hard-working press agent can attest to this fact; and long have many of the tub thumpers for the burley houses pondered upon the taboo.

So when along comes a fellow like Steve Allison, given the appellation of "discless disc jockey" at WPEN in Philadelphia, with his high regard for burlesque, which he considers "the cradle of show business"; and in which he once worked as a straightman for Minsky's down Miami Beach, Florida way—the dyed-in-the-wool burlesquer and those connected with the burlesque world are amazed to say the least!

They have found in Allison—not only a friend; but a booster as well; and about the one guy in a million of radio people who is "right" with them on and off the air.

Steve is one of the greatest "extemporaneous talkers" on the air, a balding, five-feet-eleven phenomenon, who, each night, except Sunday from 11.15 P.M. until 2.00 A.M. "talks to the people" about this, that, and everything until they are fascinatingly wide awake or lulled to sleep beside their receivers. His WPEN program originates in Lew Tendler's Restaurant and enchants for hours on end his "fans" and "followers." To build his show Steve reads every edition of the local newspapers along with the country's leading newspapers and key magazines. Wire reports, which he peruses day and night to keep abreast of the national and local issues, are also essential to the Steve Allison Show. One never knows "what's next" with Steve expounding first on

politics, then bebop, then, the low-down on the numbers racket; and air reviews of the current shows.

With the WPEN broadcast originating in the center of the Quaker City, many of his interviews are with show people. Steve knows most personally and his keen knowledge of show business makes his interviews the rare and unusual kind that build loyal listeners.

When he interviews people from the legitimate shows, he is invariably thrilled when he finds they have had burlesque training. It is then that he pulls ad lib burlesque skits on them, taking the straightman part and throwing them lines. He has done this within the past year with Joey Faye and Phil Silvers and many others who have graduated from burlesque; at times putting whole burlesque scenes on the air.

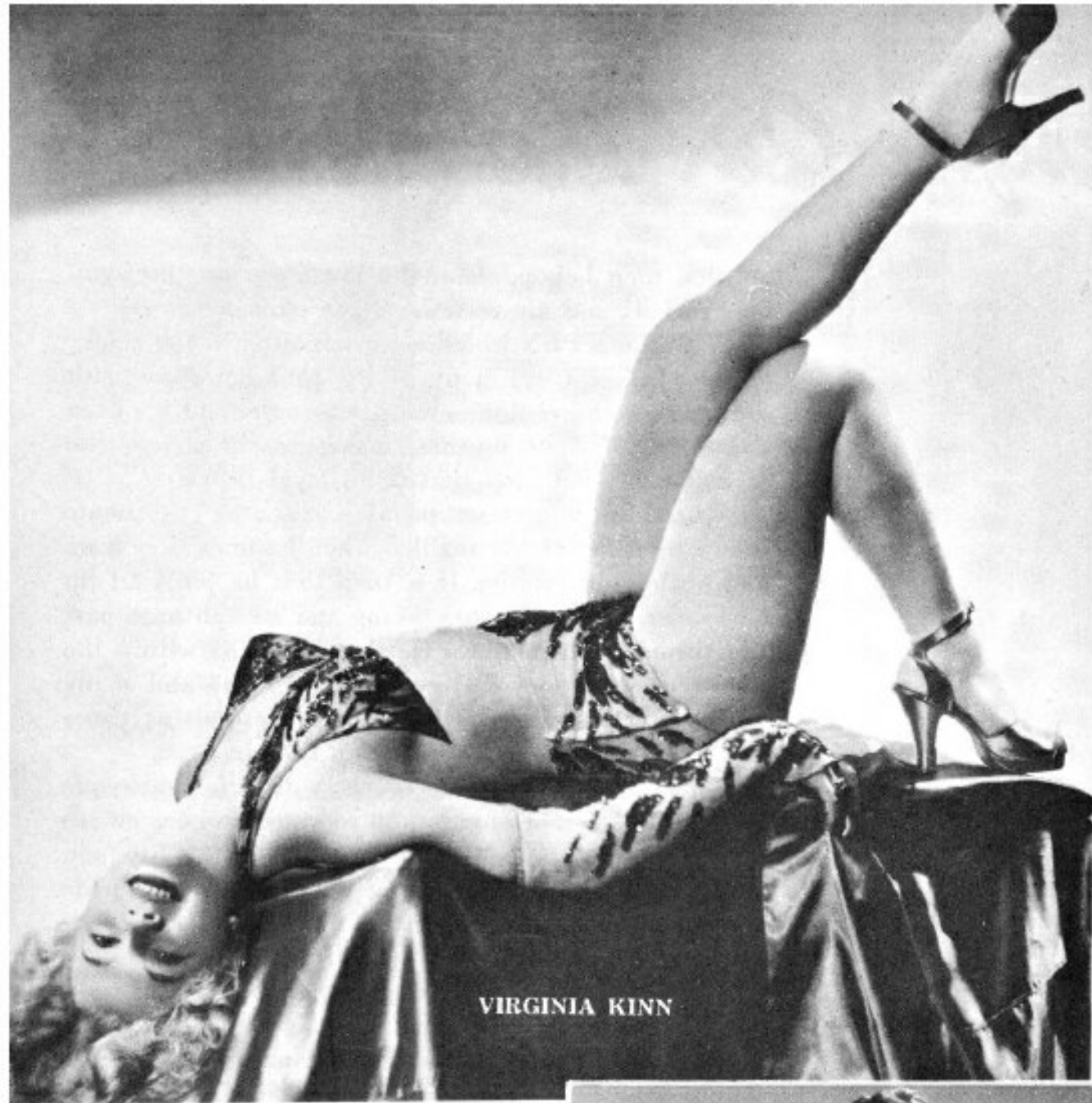
Allison also keeps in touch with the burlesque people and has had as guests on recent shows comedians Artie Lloyd, Benny Moore, Tiny Fuller, Al Rio and others; straightman Pat Burns; pulchritudinous Vickie Welles and Diane Shaw; former straightman Jess Mack; and burlesque impresario Jay Hornick.

At 36, Steve has run the gamut of jobs in the show business world from child actor to air-star with jobs on the legitimate stage, with a dance team, as a night club comic, and burlesque straightman filling the years between. The World War II years were spent in the melange of talent, music and noise of the Entertainment Production Unit organized by actor Melvyn Douglas in the China-Burma-India Theatre. Steve was EPU's production director, comedy writer and scene doctor. Steve and a group of entertainers who volunteered at his call once played a five-hour show on a stage made of planks laid over oil drums, with headlights of jeeps for lighting, all within gun-range of the enemy in an advanced camp where snipers had killed the "C.O." two nights earlier.

"We had to do something to boost morale," the ruddy-complexioned chatter-master explained, "but it had to be good enough to entertain the enemy into forgetting that they had guns in their hands!"

Unmarried, Steve Allison, lives a secluded and sometimes lonely life. His one companion is "Junior", an 11-year-old honey-colored cocker spaniel. This doleful-eyed-dog and his master are inseparable and listeners address mail and telephone calls to "Junior" in no small quantities.

But the amazing thing about this "discless disc jockey" and his "gift of gab" is that he has not forgotten and in the hodgepodge of miscellaneous data that he expounds on his programs are frequent mention of burlesque and burlesquers—heretofore taboo on the air waves. It's the way Steve does it that has broken the ice—and don't think the burlesque people do not "love him" for it. He's truly their boy!



VIRGINIA KINN



KITTY LYNN

BRUNO  
HALLWACH





TRUDINE



ANN "BANG BANG" ARBOR



# Curtain Time

## NORTH POLE SCENE

(Scene is an exterior drop of Alaska, with prop cake of ice on stage. Juvenile discovered with Stop and Go traffic signal. He is dressed as policeman. He is looking off stage.)

*Juvenile*

Hey you, pick up that banana peel, do you want someone to slip and fall down? And stop that ambulance and let that beer truck pass.

*1st Girl*

(Enters and walks to Juvenile) Good morning.

*Juvenile*

Good morning, Miss Gum-drop, what brought you out of your sleeping bag so early this morning?

*1st Girl*

Oh, you see, today is my birthday and Father just gave me a check for eighteen seal-skins, one for each year.

*Juvenile*

Your old man skinned you alright. Don't get mad, I was only kidding you. How would you like to marry me?

*1st Girl*

How much do you earn a week?

*Juvenile*

Forty dollars.

*1st Girl*

Forty dollars!!! Why that wouldn't keep me in handkerchiefs. (Exits.)

*Juvenile*

Huh! Who wants to marry a girl with a nose like that?

*Straight-man and Comic*

(They both enter right stage. Comic has on fur coat with straw hat. He is waving his hands and rubbing his ears.)

*Straight*

(To Policeman.) Officer, I am Sir James Simpleton, world's famous explorer, and this is my donkey. We are on our way to the North Pole in the interest of science to which my

researches and geographical observation will be of the highest value.

*Juvenile*

No doubt it will.

*Comic*

How far is the North Pole from here?

*Juvenile*

About three miles South.

*Comic*

(To Straightman.) You darn fool, we passed it on the way up here.

*Straight*

Very well, we'll make camp here tonight. (To Comic.) You pitch the tent while I make observations. (Straight exits left stage.)

*Comic*

Pitch it? I'm so hungry I'll eat it. (To Juv.) Hey, are you a cop?

*Juvenile*

Certainly I'm a cop—what do I look like?

*Comic*

A dog catcher. How did you get up here?

*Juvenile*

I had an argument with the commissioner, and he shoved me over on this beat.

*Straight*

(Rushes on stage very excited.) Gentlemen! Gentlemen! A feast for the eyes—just what we came ten thousand miles to see. The Aurora Borealis!

*Comic*

The heck with that—get me a beef stew.

*Straight*

I don't think that you know what the Aurora Borealis is?

*Comic*

Sure I do. (He tries to pronounce the word and gets mixed up.)

*Straight*

Well, what is it?

ICEL CONDON





Comic  
Do you know what it is?

Straight  
Of course I do.

Comic  
Then what are you asking me for? I don't care what you said, and besides I'm starved and cold.

Juvenile  
Why this isn't cold. I remember one day last winter, it was so cold a man blew his nose and it broke off in his handkerchief, and he had to carry it around for three weeks before he found it.

Comic  
Oh, what a liar.

Straight  
Liar nothing! Why I remember one day it was so cold that the sun was frozen to the clouds.

Comic  
Now I'll tell one—I remember one day it was so cold, a man started to speak, and the words froze and fell out of his mouth and broke into little pieces, and he had to pick them up and put them in a frying pan to thaw them out to find out what he was talking about. . . . Try and top that one, you liars.

Juvenile  
After that, I think I'll go out to lunch.

Comic  
Eat—eat—what can you eat up here?

Juvenile  
Oh, you can have some fried icicles—stewed snow balls—or fricasseed snow flakes. (Exits right stage.)

Comic  
That's enough to give a guy indigestion. (To Straightman.) Hey! when do we eat?

Straight  
We didn't come up here to eat. We came here to find the North Pole, become famous and die.

Comic  
You mean famished and die. Who cares about the North Pole, let the guy who lost it, look for it. Say, does anybody live here?

Straight  
Why yes, Eskimos and seals. (Two girls enter.) Why here are two Eskimos now. Ladies, I am Sir James Singleton, world's famous explorer, and this is my gorilla.

Comic  
Now I'm a gorilla—Ohhhh.

1st Girl  
What's wrong with him? Is he sick?

Comic  
Yes, I am sick.

Straight  
I'll find out if there is a doctor in these parts.

2nd Girl  
Oh, we never need a doctor up here.

Straight  
What do you do in case of sickness?

1st Girl  
Oh, we just jab a harpoon through their hearts.

Straight  
How do you feel now? (To Comic.)

Comic  
Boy, I never felt better in my life.

Straight  
Pardon me, ladies, while I go out and reconnoiter.

Comic  
Get me a dozen.

Straight  
A dozen what?

Comic  
Oysters! (Straightman exits left stage.) Say, do you ladies live around here? Maybe you can do me a favor. Let's sit down here. (All three sit on prop ice.) Aren't you ladies afraid of catching a cold, running around here with clothes like that?

1st Girl  
Why it isn't cold now. It's only 100 below zero.

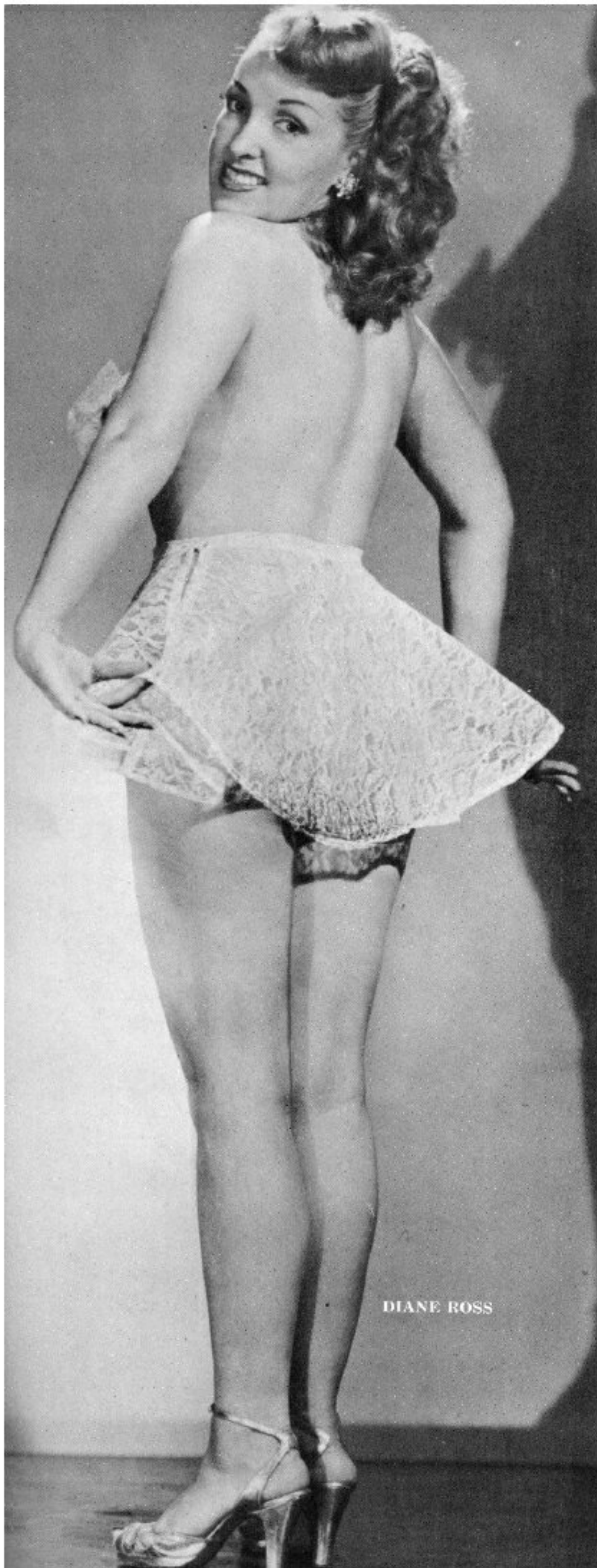
Comic  
One hundred below? What do you wear when it gets real cold?



SHEILA RYAN



SHIRLEY STANLEY



DIANE ROSS

*2nd Girl*

Oh, we go around in our "bear" skin.

*Comic*

I hope it gets cold quick. By the way, is there a restaurant around here?

*Both Girls*

A what?

*Comic*

Restaurant—food parlor—a tooth gymnasium. Look, I want to get this filled. (Opens mouth and points inside.)

*1st Girl*

Oh, Father does that kind of work, but charges two dollars.

*2nd Girl*

Yes, and with gas, he charges three.

*Comic*

I ain't got a toothache, I'm hungry.

*Both Girls*

Oh, he's hungry.

*Comic*

I ain't hungry. I'm starved. This morning I had a piece of bread, and it dropped down in my stomach like a brick in the river. The whole world knows I'm hungry—coming up here, I passed a big sign and it said: Uneeda Biscuit—how do they know I need a biscuit? Pork chops is what I need.

*1st Girl*

Lucky for you—Sis and I just came from cooking school, and we made this biscuit with our own hands.

*2nd Girl*

Eat that and we'll be back with some nice fried whale tails.

*Comic*

Whale tails? Whale tails? (Screams.)

*Straight*

(Rushes on from left stage and Juvenile on from right stage.) Officer, take that biscuit away. The sight of food will make him sick.

*Juvenile*

(Makes grab for Comic.)

*Comic*

Stand back. Every man for himself. I haven't had anything to eat since Thursday. (To Juvenile.) Hey, you, what day is this?

*Juvenile*

Why there are only two days up here. Today and tomorrow—and each day is six months long.

*Comic*

The days are six months long?

*Straight*

Yes, and the nights are six months long.

*Comic*

(Drops biscuit.) That darn thing must have been baked yesterday.

*Straight*

(Looking off stage.) Officer, isn't that a dog pack coming this way? Come along, we might have some mail from Dawson. (Str. and Juv. exit.)

*Both Girls*

(Enter.)

*1st Girl*

Well, here we are and Father said we both can marry you.

*Comic*

What! Marry both of you? . . . Oh, no, it ain't allowed.

*2nd Girl*

Oh, yes, its the custom up here.

*Comic*

Custom up here? Well, if that's the case, I'll work overtime. Let's sit down and talk things over. (All sit on cake of ice.) You know in my country, when a man is going to get married, it is always customary to seal the bargain with a kiss.

*1st Girl*

What's a kiss?

*Comic*

You don't know what a kiss is?

*1st Girl*

Why, no!

*Comic*

What have I got here—amateur night? . . . I'll show you what a kiss is. Just pucker up your lips. (She does so.) Now, say prunes.

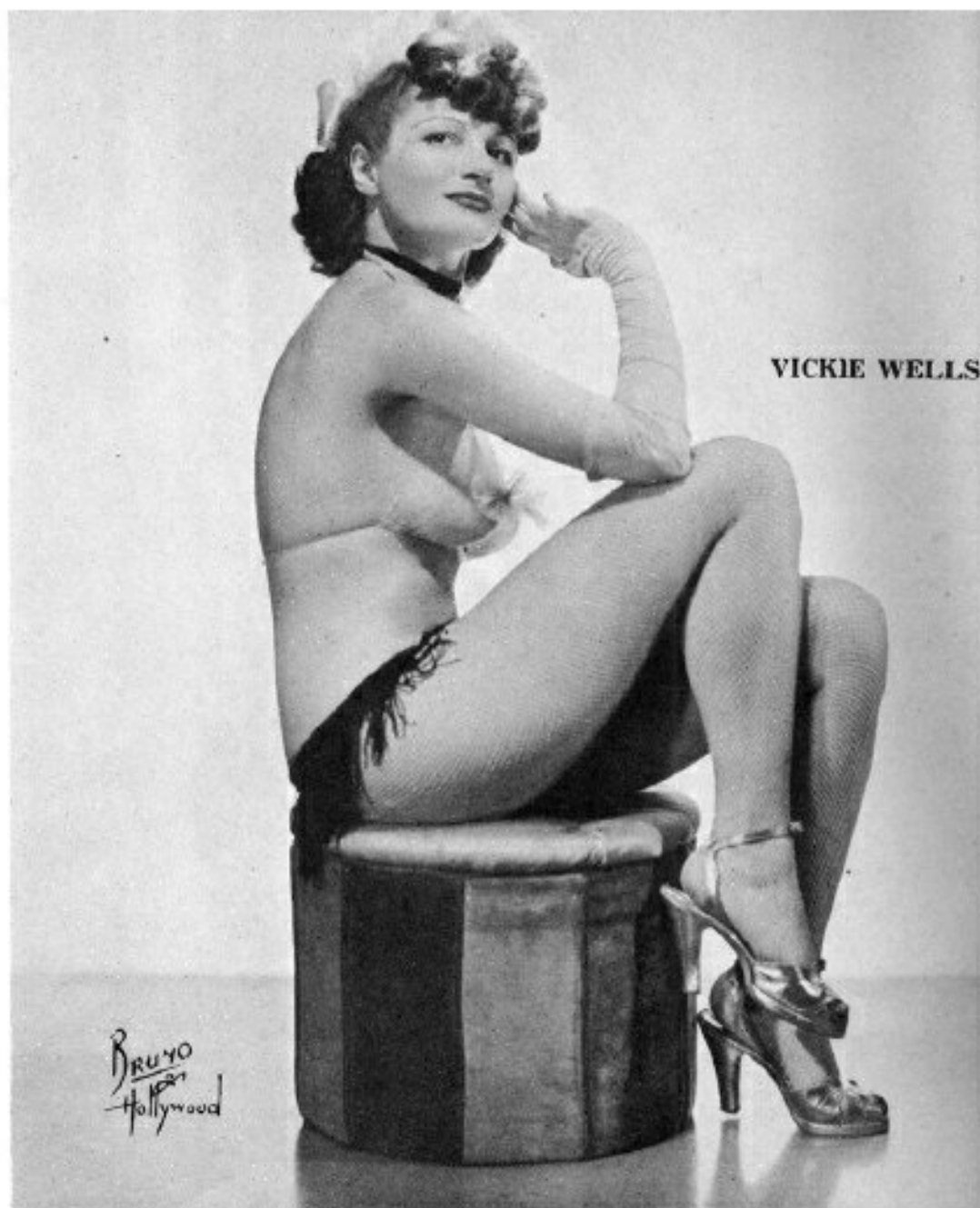


*1st Girl*  
 (Trying to say it and sputters.)  
*Comic*  
 I didn't ask for the juice—I just want plain prunes.  
 (Comic kisses one girl, and then the other, and repeats.)  
*Both Girls*  
 More—more—more—  
*Comic*  
 (Getting excited.) Boy the weather up here changes quick.  
 (Wipes brow.)  
*Straight*  
 (Enters.) Hey! What are you doing?  
*Comic*  
 Back up Sir Simp—and back to the North Pole with the rest of the Polar bears.  
*2nd Girl*  
 Why he and we are going to be married.  
*Straight*  
 What! You marry both of them?  
*Comic*  
 What's the matter—do you want half? Girls go home and tell your father that the new son-in-law will be home for supper.  
*Straight*  
 Don't be foolish—how are you going to tell them apart?  
*Comic*  
 Don't you be foolish—I'm not going to try.  
*Straight*  
 But just think a brilliant future like yours gone wrong—up here among the ice and snow—and Eskimos—where there are no lights—no theatres—no night clubs—no jazz bands—just you—you alone—and your two pretty wives.  
*Comic*  
 HOT DOG—AND THE NIGHTS ARE SIX MONTHS LONG.  
*Blackout*

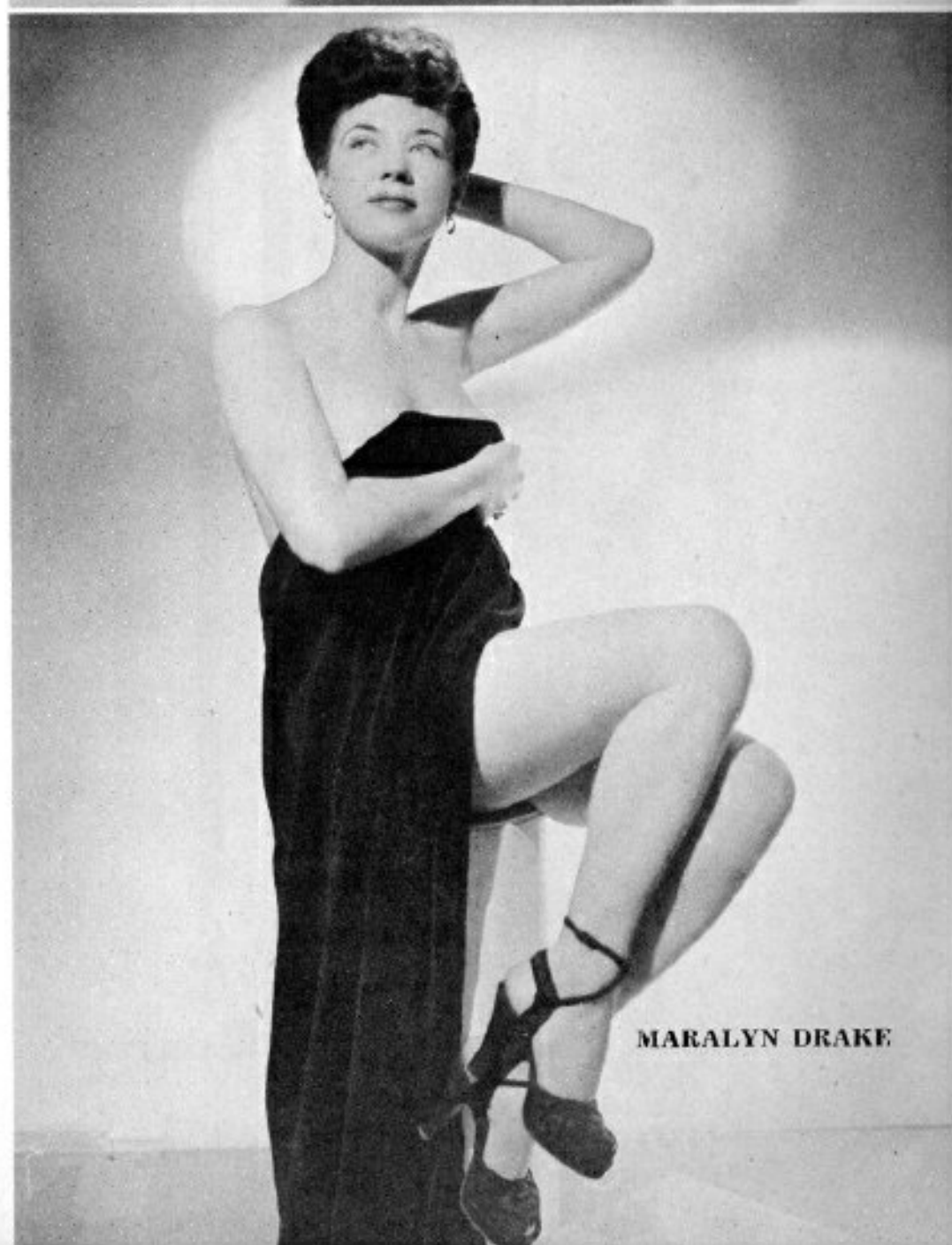
#### DIVORCE COURT

(At opening of scene, straightman, as Judge, is discovered behind desk. Girl and comedian enter left, she crosses in front of the desk to right stage, comedian remains left of desk. They both sit down.)

*Judge*  
 Good morning, folks.  
*Girl*  
 Good morning, your honor. Is this Judge Myers' court?  
*Judge*  
 Yes, it is. What can I do for you?  
*Girl*  
 I'd like to get a divorce from that fat head.  
*Judge*  
 (Looks at comic.) I don't blame you.  
*Girl*  
 Judge, I have stood for that imbecile's company for as long as I could, and that's why I'm here to separate myself from that fat headed buzzer.  
*Judge*  
 Well, madame, after looking over the Norwegian seam squirrel, I can realize what you have gone through. Will you let me have the facts in the case please?  
*Girl*  
 Yes, sir.  
*Judge*  
 Now first, when did you first meet this Bulgarian button buster?  
*Girl*  
 I met that Siamese sewer rat in 1940.  
*Judge*  
 I see, and when did you marry this Armenian artichoke?  
*Girl*  
 I married that Belgian bezok two years later, to my sorrow.  
*Judge*  
 Were you fond of animals when you married this chipmonk?  
*Girl*  
 No, I was just tired of living, and didn't care what became of me.  
*Judge*  
 Did he ever give you much money?



VICKIE WELLS



MARALYN DRAKE



BLAZE FURY

*Girl*  
Much money? Why he'd give me a dollar every Tuesday, and when I was asleep he stole it and then bawled me out for losing it.

*Judge*  
(To comic) Now weasel face, as dumb as you may seem, there are two sides to every story. What have you got to say?

*Comic*  
(Starts to talk.) Well . . .

*Girl*  
(Jumps up.) He lies!

*Judge*  
Just as I thought. I knew he was lying all the time. Tell me, was he kind to you when he returned from work, and did he kiss you like this? (Kisses girl.)

*Girl*  
No. When he kissed me, it was more like this. (Kisses judge.)

*Judge*  
And did he ever strike you? Of course he did, and you struck him back like this. (Judge slaps comic.)

*Girl*  
No, judge, you are wrong. It was more like this. (She slaps comic.)

*Judge*  
This is very important, would you mind showing the court again?

*Girl*  
Certainly not. It was like this. (Slaps comic again.)

*Judge*  
Tell me, did he ever entertain any of his friends at dinner?

*Girl*  
Do you mean—did he ever give anything away for nothing?

*Judge*  
Yes.

*Girl*  
Why that eggplant is so cheap, he wouldn't eat his meals in the sun for fear his shadow might ask him for a bite.

*Judge*  
Of course, you being married to this narrow minded skunk, you should enlighten me as to his mental condition. Would you term him an intelligent man, or a brainy man?

*Girl*  
A brainy man? Why if his brains were axel grease, he wouldn't have enough to grease the hinges on his grandmother's specks.

*Judge*  
(To comic.) SILENCE! Will you please keep quiet and stop talking so much? Have a seat. (Comic falls off chair.) Madame, I can safely say that it would not be very difficult to obtain a divorce from this potato bug. You have enough grounds to free yourself from this non compos mentis baboon, who, in his own way, has no right to live in a world of civilized people, is that correct?

*Girl*  
Yes, judgie, dear.

*Judge*  
Second, this supercilious pup eats soup in four different keys, is that correct?

*Girl*  
Yes, judgie, dear.

*Judge*  
And third, this Siwash Indian comes from a race of people that as yet haven't been discovered, is that correct?

*Girl*  
Yes, judgie, dear.

*Judge*  
(To comic) Now you half-witted lizard, this is your last chance to speak in your own behalf. Remember, anything you say will be used against you, so tell the court the truth, the whole truth, and nothing but the truth. What have you got to say for yourself?

*Comic*  
(Starts to climb on top of judge's desk.)

*Judge*  
Where are you going?

*Comic*  
I'm taking this to a higher court.

*Blackout*



## EXAGGERATION SCENE

(Straightman and comedian enter together)

*Comic*

Just explain it to me once more and I'll be satisfied.

*Straight*

Alright, I'll explain it again. Now you want to know how to make out your income tax.

*Comic*

Yes, that's what I want to know, how to make out my income tax.

*Straight*

Alright, but remember everything you put down on paper must come under the heading of last year's business.

*Comic*

Oh, I see it must come under the heading of last year's business.

*Straight*

That's right. Are you married?

*Comic*

Oh, yes.

*Straight*

Alright, then you are allowed \$3500 for your wife.

*Comic*

She's worth a lot, ain't she?

*Straight*

Have you any children?

*Comic*

Sure, I've got four children.

*Straight*

Well, you're allowed four hundred dollars for each child.

*Comic*

Let me see now—I've got little Phillip, he's three years old. Then there's little Julius, he's two years old, then there's little Harry, he's one year old, and little Alec, he's two months old.

*Straight*

Well you can claim exemption for the first three children, but you can't claim for little Alec.

*Comic*

Why not?

*Straight*

Because's he's only two months old and was born this year.

*Comic*

I know, but that comes under the heading of last year's business. But, Charlie, forget about this exemption business. You keep away from women, and you won't have to be bothered with income tax.

*Straight*

Don't say that, why I love the women—women are great. You don't know what you're talking about, because you're ignorant. Look at what you did last night, when I took you to the party.

*Comic*

What did I do?

*Straight*

You sat down at the table, and when they served the soup you stuck your hand in it up to your elbow, and pulled out a hair—held it up in the air and said: "Look what I found in my soup, a hair."

*Comic*

Well, there was a hair in my soup.

*Straight*

That's no reason why you should have to broadcast it.

*Comic*

Well, when I want soup, I want soup.

*Straight*

Forget it. Now, I'm going to meet a young lady here this evening whom I expect to marry, and when she arrives, I want you to help me out. In other words, I want you to build me up. For instance, if I tell her that I have three thousand dollars, you tell her that I've got six thousand dollars. I want you to exaggerate it—no matter what I say, double it. Should I say I have real estate, you say—real estate nothing, he has acres and acres of land.

*Comic*

I see, exaggerate it, double it up, is that right?

*Straight*

That's right, no matter how small I make it, you double it.



MARCELLA



PENNY PAGE

BRUNO  
Hollywood





INA LORRAINE



DEBRA DANTE



CLAUDEEN

*Comic*  
Oh, that's easy, I can do that.

*Girl enters*  
Good evening.

*Straight*  
Delighted.

*Comic*  
Disgusted. (Straightman looks at him.) Well, I'm doubling it up.

*Straight*  
You're too soon. Once again dear, will you marry me?

*Girl*  
Before I give you my consent to marriage, I want you to explain the actions of your friend over there at the party last night. His manners were very weak.

*Comic*  
Yes, and your soup was a darn sight weaker.

*Girl*  
My soup was not weak.

*Comic*  
Your soup was weak, and besides, I found a hair in the soup.

*Girl*  
A hair in my soup. That's ridiculous. That was merely a crack in the plate.

*Comic*  
Who ever saw a crack wiggle like that? (Shakes hand like a fish.)

*Girl*  
Charlie, before I say yes to your proposal, I'll have to find out a few things first. I suppose you have money in the bank?

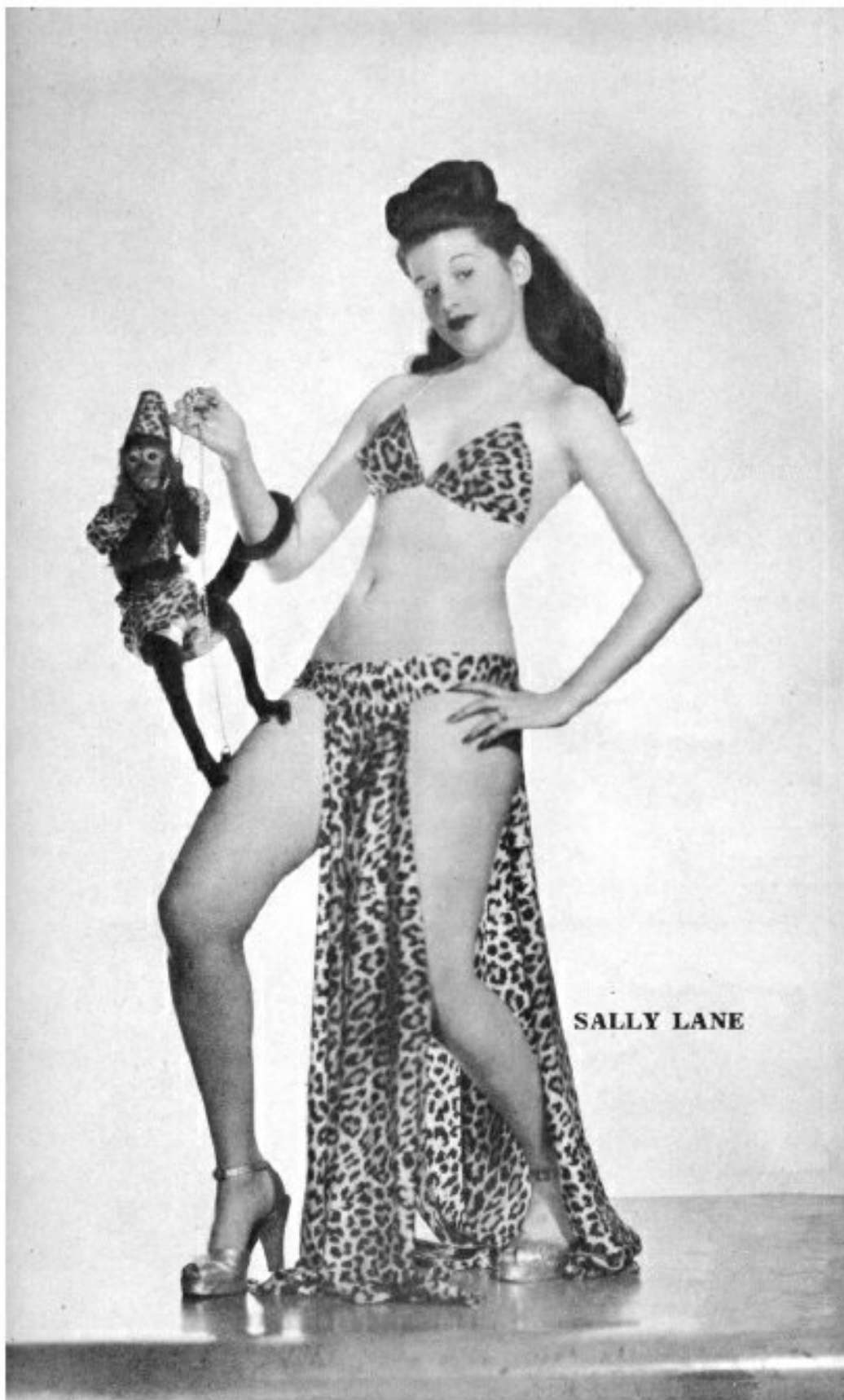
*Straight*  
At the present time, my balance is about three thousand dollars.

*Comic*  
Three thousand my eye—he's got six thousand—he's got ten thousand—he's got a million dollars.

*Straight*  
Hey, that's enough!

*Comic*  
What's the difference, you ain't got it anyway.





SALLY LANE



PRINCESS LA HOMA

*Girl*

Now, Charlie, do you have any real estate?

*Straight*

Have I got real estate? (To comic) Have I got real estate?

*Comic*

Lady, you should see the beautiful mansion the State of Illinois presented him with at Joliet.

*Straight*

(To comic) Wait a minute, that's a jail.

*Comic*

Well, we'll be in it, if we keep doubling it up.

*Straight*

No, she means real estate—land—dirt—

*Comic*

Oh, dirt—we'll show her your neck.

*Straight*

Tell her about my real estate.

*Comic*

Lady, he has acres and acres of real estate. How'm I doing?

*Straight*

Fine, so far.

*Girl*

Do you have a lake on your estate?

*Straight*

I don't have a lake, but I have a small stream.

*Comic*

Stream? Lady, he's got a river! And he's got everything on this river—oysters—clams—shrimp—lobsters—ducks. By the way, did you ever see a duck duck a duck?

*Straight*

That's ridiculous. No, I never did. By the way, did you ever see a duck duck a duck?

*Comic*

No, but I saw a goose goose a goose.

*Girl*

Have you got a yacht on your stream?

*Straight*

(To comic) Have I got a yacht on my stream?

*Comic*

A yacht? He's got a steamboat!

*Straight*

(Coughs several times.)

*Girl*

Why, Charlie, you have a slight cold.

*Straight*

No, it's not a cold—just a slight cough.

*Comic*

A cough? Don't believe him, lady—HE'S GOT TUBERCULOSIS!

*Straight*

(Chases him off stage for the blackout.)



JEAN MODE



SUZANNE DAYE

## "DOWN MEMORY LANE"

### DO YOU REMEMBER?

LEW KELLEY ..... His Dope Character  
 JIMMY COOPER'S ..... Black and White Revues  
 GYPSY ROSE LEE ..... Stripping Her Pins  
 HAP FREYER ..... And His Owl Eyes  
 AMBARK ALI ..... With the Baggy Pants  
 JIM BARTON'S ..... Mad Dog Drunk Story  
 HARRY STEPPE ..... One Banana Ain't You  
 BEN BARD ..... With His Dictionary  
 BILLY FIELDS ..... Jet Propulsion Talk  
 GLADYS CLARK ..... And Her Clarinet  
 JACKIE GLEASON ..... At the Empire in Newark  
 AL GOLDEN ..... With His Cane and Cigarette  
 JIMMY LAKE ..... And His Amateurs  
 RED SKELTON ..... At the Marathons  
 FRANK HARCOURT ..... And His Grouch Bag  
 CHARLIE KEMPER ..... With the Lisp  
 EDDIE GREEN ..... Sending a Telegram





MARLANE

## J. J. SULLIVAN

*Theatrical Agency*

220 TREMONT STREET

BOSTON, MASS.

Phones: HANcock 6-6617—6-6618

NEW ENGLAND'S LARGEST  
THEATRICAL AGENCY

•  
Call JOHNNY SULLIVAN for feature exotics,  
names, all types of entertainment

## JACK H. FAUER THEATRICAL AGENCY

Talent furnished for all occasions  
Shows—Banquets—Parties—etc.

•  
1564 BROADWAY, NEW YORK CITY

Phone: Circle 6-7934

## GLOBE POSTER CORP.

113 SO. HANOVER STREET  
BALTIMORE, MD.

•  
"America's Leading  
Poster Printers"

## IN DETROIT, MICHIGAN

Meet all  
the Burlesque Show Folk  
at the

## NEWSPAPER CLUB

"Just Around The Corner From  
The Gayety Theatre"

•  
548 WOODWARD AVENUE  
DETROIT, MICH.

•  
"STRAWBERRY" SOBEL—your genial host  
Phone: WO 4-7693

## IN NEW YORK, N. Y.

"Where The Sporting  
And Show Folks Meet"

## ANDY MURPHY'S

BAR and RESTAURANT

CHOICE LIQUORS      FINEST FOOD

OPPOSITE MADISON SQUARE GARDEN  
Corner 49th Street and Eighth Avenue  
New York City

## ARTHUR-MARTIN, INC.

CLOTHIERS

Tailors for the profession

•  
80 West 40th Street, New York 18, N. Y.

Longacre 4-2885-6

## IN MINNEAPOLIS, MINN.

## BELLEVUE HOTEL

"In The Heart Of The Loop District"

1227 HENNEPIN AVENUE  
MINNEAPOLIS 3, MINN.

Phone: Atlantic 7249

•  
"WHERE THE SHOW PEOPLE LIVE"  
Special Theatrical Weekly Rates

•  
H. R. MYERS  
Managing Director

## IN KANSAS CITY, MO.

## LAUREL BUFFET

1115 BROADWAY  
KANSAS CITY, MISSOURI

•  
Opposite stage entrance  
FOLLY THEATRE

Where you will meet all the  
strip-tease artists  
and  
ALL THE GIRLS

•  
FINEST OF BEERS, LIQUORS, AND FOOD  
Frequented by all the show people  
MARGE ORMSBY—your host

IN ATLANTIC CITY, N. J.

## ALFRED'S



### ITALIAN RESTAURANT

Alfred's is one of Atlantic City's finest restaurants and meeting places of stars from the stage, screen, radio and television.

For gracious dining, in the main dining room or in Alfred's famous Celebrity Room is a long remembered treat for all lovers of fine food.

*Air Conditioned Dining Rooms*

For Reservations Call **4-3355** YOUR HOST **ALFRED**

Maryland Ave. at the Boardwalk  
Atlantic City, N. J.

## DRAGON'S DEN



*Newest and Most Modern  
Chinese and American*

### RESTAURANT and BAR

2021-23 BOARDWALK  
ATLANTIC CITY, N. J.

TELEPHONE 5-2578

WILLIAM J. HOM  
*Proprietor and General Manager*

*AIR CONDITIONED*

## CHINALAND

*Famous for  
Fine Chinese Food*

28 SO. TENNESSEE AVENUE  
ATLANTIC CITY, N. J.  
*Open All Year 'Round*

## MIKE FREED'S STANLEY RESTAURANT

1230 Atlantic Avenue  
Atlantic City, N. J.

*"Where Show People Meet and Eat"*

## JACK CARR'S

### *Theatrical Bar*

MARYLAND AVENUE  
AND BOARDWALK  
Atlantic City, N. J.

Patronized by  
Show Folk  
For Over 25 Years

JACK CARR  
YOUR GENIAL HOST

## VAN NESS HOTEL

Home of  
Burlesque Show Folks

25 STATES AVENUE  
ATLANTIC CITY, N. J.

SAM ORSULI—Your Host

A cordial welcome awaits you

## *Hotel Spruce*

151-153 South New York Avenue  
Atlantic City, N. J.  
Central—1/4 block from Beach and Boardwalk

Reasonable rates; clean rooms; all rooms with  
running water, bath or shower. Bathing  
permitted from rooms.

*"The show folks home away from home"*

SOPHIA PAJOR  
Proprietress

JOE HAMMOND  
Resident Manager



MEI LING



IN NEWARK, N. J.



*Always!*

"MOST  
FUN IN  
TOWN"

JESS MYER'S

*"Manager's  
Club"*

It's the place where the  
Burlesque stars and the  
Girls of the show  
Go to play . . .

*Good Food . . .  
Fine Liquors . . .  
"Always Something Doing"*

301 WASHINGTON STREET  
NEWARK, N. J.

## Hotel Rutledge

HIGH STREET AT WEST MARKET  
NEWARK, NEW JERSEY

We have been serving  
show people for the last  
15 years. Make this  
your home when you are  
away from home.

SINGLES, DOUBLES, ALSO TWO  
AND THREE ROOM SUITES

*Daily and Weekly Rentals*

Convenient to all transportation  
The nearest hotel to the theatre

Telephone—MARket 2-4516



GINGER DuVAL

### CARMEL'S Restaurant and Drive-In

937 RAYMOND BOULEVARD  
NEWARK, N. J.

OPEN 24 HOURS DAILY  
WHERE BURLESK FOLKS MEET AND EAT  
CARMEL, Your Genial Host

IN UNION CITY, N. J.

### IT'S CELEBRITY NIGHT *Every Night*

at

### DAVE & GUS' RED ROBIN

414-38th STREET  
UNION CITY, N. J.



*Where the "Gals" and  
"Guys" of the entertainment  
world meet*



Opposite  
Hudson Burlesque Theatre

*The Show People's  
Rendezvous*

## THE NEST

NIGHTLY  
ENTERTAINMENT  
*at its BEST*

3800 NEW YORK AVENUE  
UNION CITY, N. J.

ACROSS THE STREET FROM THE  
HUDSON BURLESQUE THEATRE

Your Host "JOE"

## Stage Undies

- ☐ OPERA HOSE, LASTEX MESH Black, Sun Tan & Flesh .....\$5.00
- ☐ OPERA HOSE, NYLON, Black, Flesh & Nude .....\$5.00
- ☐ OPERA HOSE, Pure Silk Black .....\$5.00
- ☐ OPERA HOSE, SUPPORTER, All Elastic, Flesh & Black .....\$2.50
- ☐ TIGHTS, Waist High, Lastex Mesh, Black & Sun Tan & Flesh .....\$7.50
- ☐ LASTEX MESH LEOTARD, Black, Sun Tan .....\$6.50
- ☐ BLACK LACE PANTY AND BRA SET .....\$4.00
- ☐ PANTIES, CABLE NET, Full Chorus, Flesh, Black & White .....\$1.50
- ☐ BRASSIERES, CABLE NET, Full Chorus, Flesh, Black & White .....\$1.50
- ☐ G. STRINGS, NET, Flesh & Black .....75c
- ☐ CAN-CAN LACE 2 PC. SET, Black .....\$6.00
- ☐ CAN-CAN GARTER BELT, Flesh & Black .....\$5.00
- ☐ CAN-CAN LASTEX MESH HOSE, Black .....\$4.00
- ☐ CAN-CAN MESH ELBOW GLOVES, Black .....\$3.00
- ☐ STRIP PANTY, FINE NET, Black or Flesh .....\$1.50
- ☐ STRIP PANEL AND BRA SET .....\$10.00
- ☐ STRIP BRASSIERES, FINE NET, Black or Flesh .....\$1.50
- ☐ STRIP BRASSIERES, FINE NET, Rhinestone Black or Flesh .....\$2.00
- ☐ RHINESTONE G. STRING, Beaded or Silk FRINGED Size by Hip Measurement \$20.00 FRINGED BRASSIERE To Match .....\$5.00
- ☐ DANCE BELT, Girdle Elastic .....\$3.50
- ☐ REHEARSAL SET, Midriff and Trunk .....\$4.95
- ☐ PIN UP TYPE, Silk or Velvet; Panty and Bra Sets, Ideal for Rehearsal or Photography .....\$5.00
- ☐ SKATERS SKIRT, Circular Type .....\$4.95
- ☐ SKATERS TRUNKS, French Cut .....\$2.95

STAGE UNDIES, Dept. HGP-3  
302 WEST 51st STREET NEW YORK CITY  
✓ CHECK EACH ITEM WANTED  
MAIL TODAY

Check Size ☐ Small ☐ Medium ☐ Large  
☐ I enclose \$..... you pay postage  
☐ Send C.O.D. I will pay postman

Name.....  
Address.....  
City..... State.....



IMOGENE LEE

Let me  
be your representative  
for Burlesque

# LOU MILLER

## Agency

CAN ALWAYS PLACE  
NEW PERFORMERS

•  
Write—Wire—or 'phone

•  
ROOM 413—BRILL BUILDING  
1619 BROADWAY  
NEW YORK 19, NEW YORK  
'Phone: COlumbus 5-6485-6



SHALIMAR





BEVERLY LANE



ROSE LA ROSE

Bruno  
Hollywood

## IN BUFFALO, N. Y.

### RYAN'S HOTEL NIAGARA

42 NIAGARA STREET, BUFFALO, N. Y.

Phone—CL-2381

HEART OF DOWNTOWN

•  
"Home of Show Folks in Buffalo"

Special Theatrical Daily and Weekly Rates

ED. RYAN  
Owner

JAMES F. BOWEN  
Resident Manager

### SPORTSTOWN

HOTEL and GRILL

295 WASHINGTON ST., BUFFALO, N. Y.

Phone: WA-9266

•  
"Where Show Folks Meet"

### BAFO'S

Restaurant and Cocktail Lounge

Music and Dancing Nitely

724 MAIN STREET, BUFFALO, N. Y.

Phone WA-9337

Specializing in

Italian Food and Barbecue Ribs

CATERING TO ALL SHOW FOLKS

•  
TONY BAFO—Your Genial Host

## IN BOSTON, MASS.

### JOE and NEMO

Known from Coast to Coast

RESTAURANT and BAR

25 HOWARD STREET, BOSTON, MASS.

•  
EVERYONE CLAIMS  
THEY KEEP THE BEST

We DON'T, We SELL It!

## IN ROCHESTER, N. Y.

You're Welcome!

At

### HOTEL CLARIDGE

ROCHESTER, NEW YORK

Ha. 8600

149 Clinton Ave. North

WALTER WAGNER, Managing Director

•  
Show Folks Always Welcome

•  
Tap Room • Coffee Shop • Barber Shop



DON'T PASS THIS BY

THOSE  
8x10

Glossy Photos  
You Have  
Been Looking For!

PHOTOS OF YOUR  
FAVORITE "PIN-UPS"

SUITABLE FOR FRAMING

50¢

EACH

- |   |  |
|---|--|
| <input type="checkbox"/> Rene Andre       | <input type="checkbox"/> Sally Lane      |
| <input type="checkbox"/> Ann Arbor        | <input type="checkbox"/> Carol Le Clair  |
| <input type="checkbox"/> Icel Condon      | <input type="checkbox"/> Imogene Lee     |
| <input type="checkbox"/> Donna Costello   | <input type="checkbox"/> Ina Lorraine    |
| <input type="checkbox"/> Debra Dante      | <input type="checkbox"/> Kitty Lynn      |
| <input type="checkbox"/> Suzanne Daye     | <input type="checkbox"/> Marcella        |
| <input type="checkbox"/> Ilka De Cava     | <input type="checkbox"/> Peaches         |
| <input type="checkbox"/> Dolores Del Rey  | <input type="checkbox"/> Rita Ravell     |
| <input type="checkbox"/> Maralyn Drake    | <input type="checkbox"/> Sheila Ryan     |
| <input type="checkbox"/> Blaze Fury       | <input type="checkbox"/> Jet Smith       |
| <input type="checkbox"/> Susan Gaye       | <input type="checkbox"/> Georgia Sothern |
| <input type="checkbox"/> Irma             | <input type="checkbox"/> Shirley Stanley |
| <input type="checkbox"/> June Kiely       | <input type="checkbox"/> Trudine         |
| <input type="checkbox"/> Virginia Kinn    | <input type="checkbox"/> Rhoda True      |
| <input type="checkbox"/> Princess La Homa | <input type="checkbox"/> Trudy Wayne     |
|   | <input type="checkbox"/> Vickie Welles   |

Check Off Star Photos Desired and Mail  
with Money Order to

**BURLESQUE HISTORICAL CO.**

P. O. BOX 117

PHILADELPHIA 5, PA.

Enclosed find money order for.....

Send the.....photos to

NAME.....

ADDRESS.....

CITY.....

STATE.....



MARY MACK



TERRY LANE





BETTY JO MORGAN

IN PHILADELPHIA, PA.

- ★ BEFORE THE SHOW
- ★ AFTER THE SHOW
- ★ AND DURING INTERMISSION

Meet the Show Folks  
at

MORRIS KAUFFMAN'S

## Show Bar

NEXT DOOR TO  
TROC THEATRE

N. W. Cor. 10th and Arch Sts.  
Philadelphia, Pa.

Food      Television  
Drinks

## Footlight Cafe

1116 Walnut Street

Philadelphia's  
favorite sport and  
theatrical rendezvous

CHOPS      STEAKS

SEA FOOD

ITALIAN DISHES

Choice Liquors

Kingsley 5-9408

Catering to the Sporting and  
Theatrical Folks for 20 Years

## JACK TOLAND'S CAFE

Fine Food  
by  
BECKY

Mixed Drinks  
Television  
Air Conditioned

46 NO. 10th STREET, PHILADELPHIA, PA.  
Market 7-8761

Around the Corner from the Troc Theatre

The Hotel for Show People

## HOTEL SENATOR

915-17 WALNUT STREET  
PHILADELPHIA, PA.  
Professional Rates  
Kingsley 5-0855

Before and After the Show  
VISIT

## THE 1002 BAR

Opposite Troc Theatre  
ON ARCH STREET

"Get Your Money's Worth"

All Kinds of Sandwiches

BEER

MIXED DRINKS

ANOTHER ALL-NEW  
EDITION OF

## CAVALCADE OF BURLESQUE

IS ON ITS WAY

MORE Girl Photos  
AND

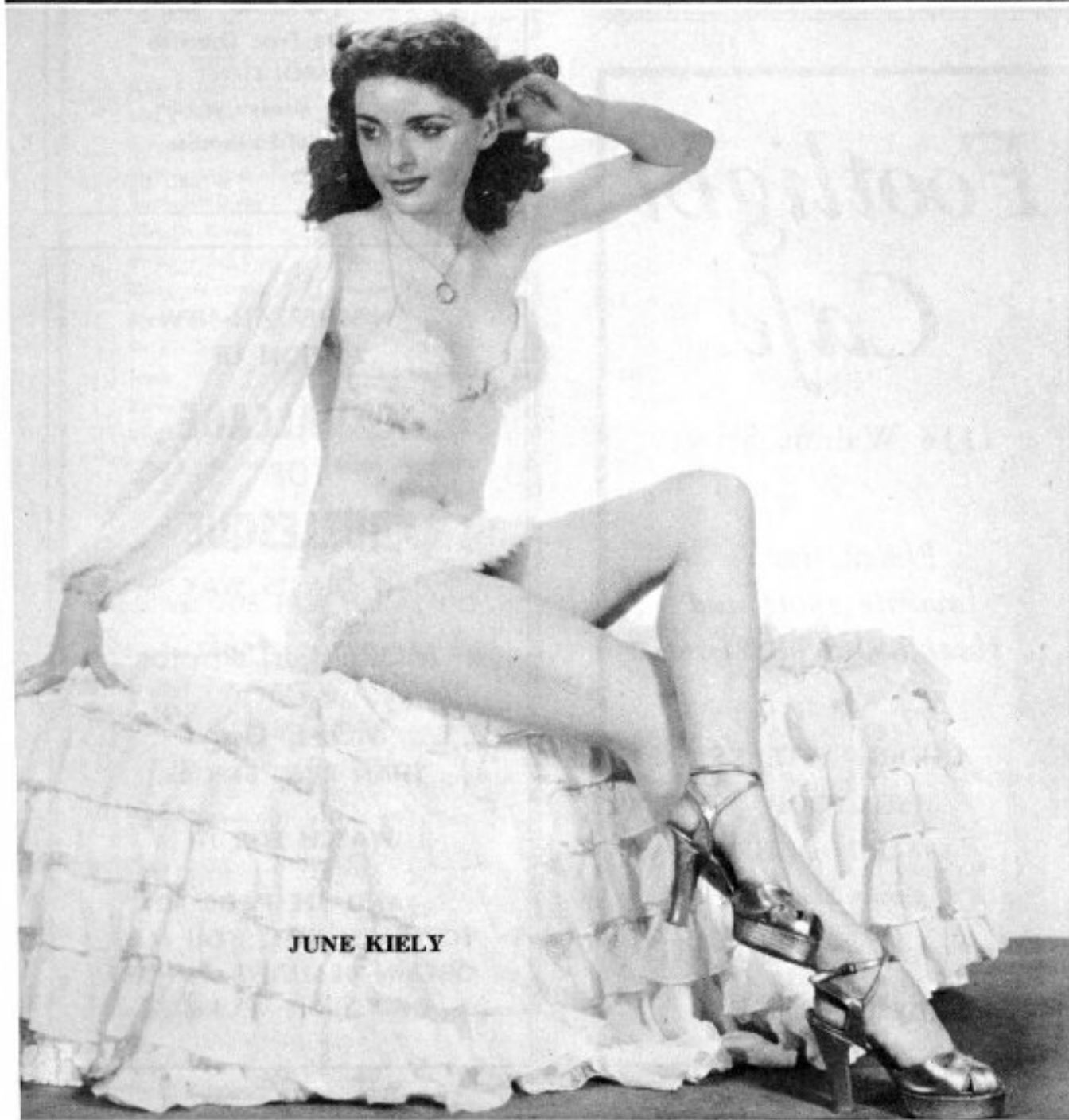
MORE Gags  
THAN EVER BEFORE!

WATCH FOR IT!

—AND SEE PAGE 40  
TO LEARN HOW YOU MAY  
OBTAIN BEAUTIFUL PIN-UPS  
OF YOUR FAVORITES

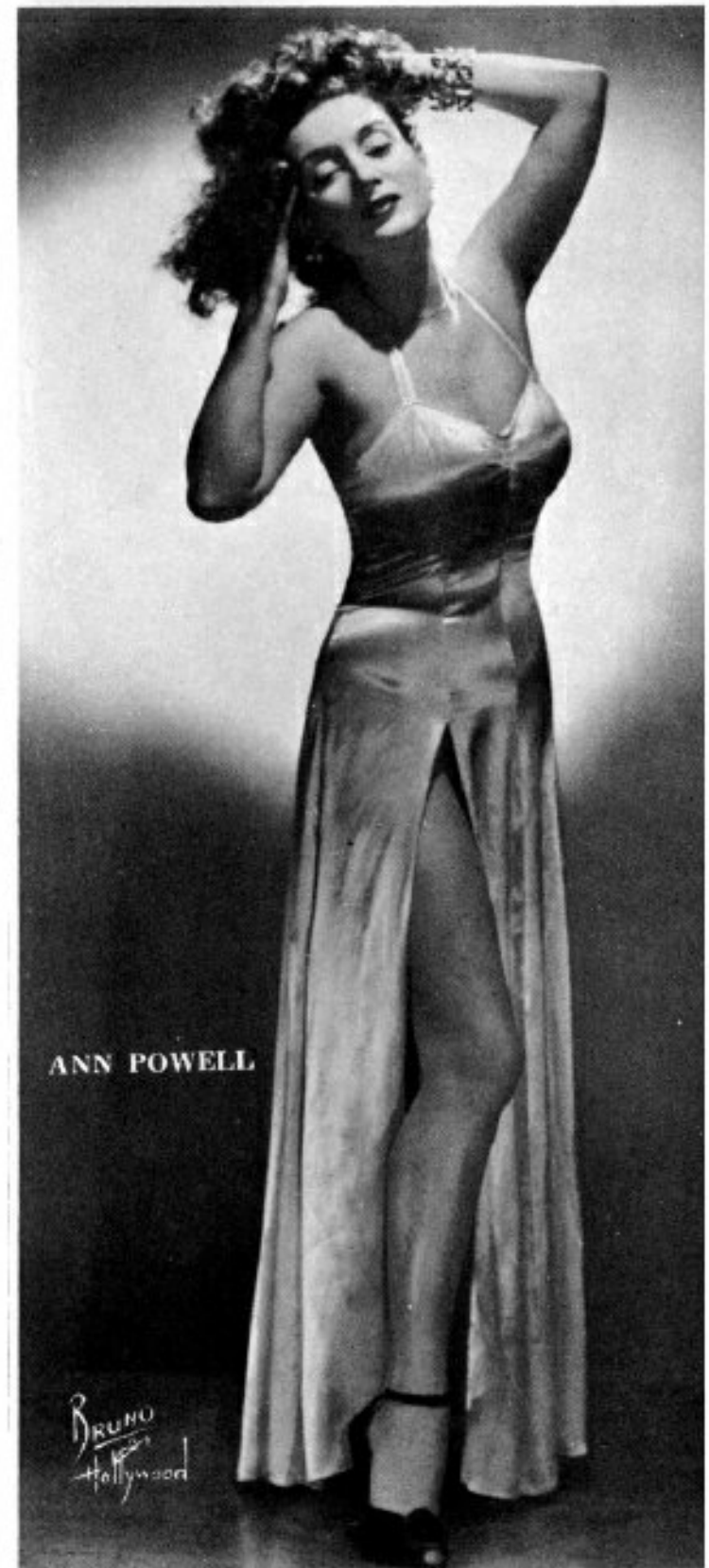


NADINE



JUNE KIELY

**FORD**  
**THEATRICAL AGENCY**  
 227 TREMONT STREET, BOSTON, MASS.  
 Phone HU 2-8155  
 •  
 IF YOU HAVE OPEN TIME  
 WRITE — WIRE — OR PHONE  
 •  
 JACK, ABE or BEN  
**FORD**  
 For New England Territory

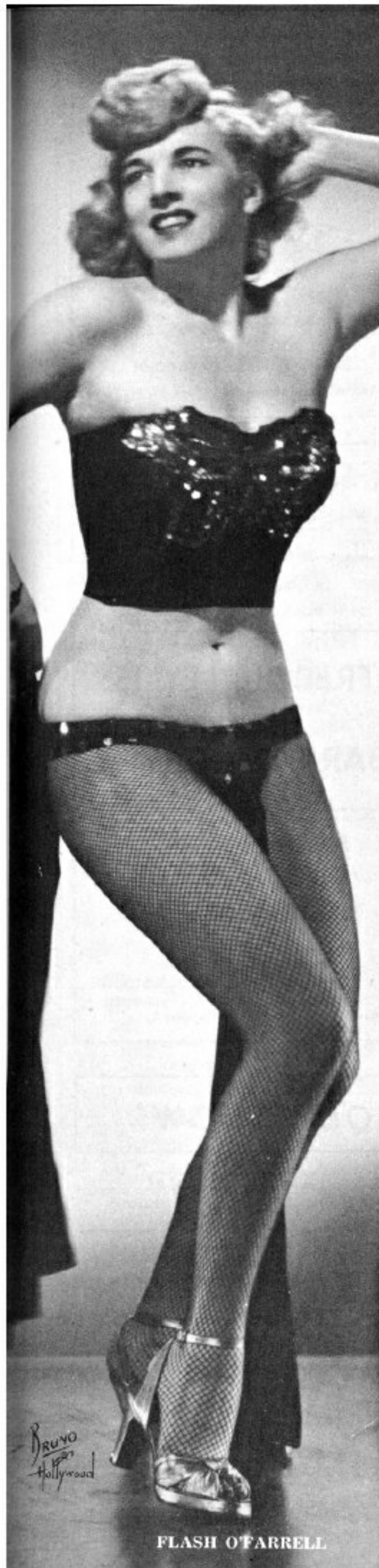


ANN POWELL

Bruno  
Hollywood

Plaza 7-7536—7-7539 Suite 514  
**DAVE COHN**  
*Theatrical Agency*  
 •  
 165 West 46th Street  
 New York 19, N. Y.  
 BURLESK'S BIGGEST BOOKING AGENT  
 TALENT FURNISHED FOR ALL OCCASIONS





FLASH O'FARRELL



PHYLLIS GAYLE

**IN BALTIMORE, MD.**



Positively  
The Gayest Spot  
in Baltimore  
"WHERE THE  
BURLESQUE FOLK  
MEET AND PLAY"

## GAYETY SHOW BAR

Lounge • Nite Club

Girls! Gals! Dolls!

Never a Dull Moment!

SNAPPY, SPICY  
CONTINUOUS ENTERTAINMENT

**2** TERRIFIC COMPLETE  
SHOWS NITELY!

NO COVER NO MINIMUM EVER

DIRECTLY UNDERNEATH  
**GAYETY THEATRE**

Baltimore and Holliday Streets

SARATOGA 9-8977

BUDDY NICKELS, Your Host

When in Baltimore visit.

## SLOPPY JOE'S

(PICK A RIB)

Serving delicious food  
New Orleans style cooking

Barbecue Chicken—Ribs

Smorgasbord Table for Dinner  
5 to 9 P.M.

Open: 11 A.M. to 6 A.M.

Your host—JOE CASPER  
General Manager—NATE TASH

1223 NORTH CHARLES STREET

Phone: Saratoga 9438

"The stars all meet here!"

**IN PITTSBURGH, PA.**

PERCY KLEIN, "Mine Host"

## EDISON HOTEL

Ask the Showfolks

135 9TH STREET

PITTSBURGH, PA.

"The LADY of Burlesque"

## CAROL LE CLAIRE

Featured Attraction

Direction: LOU MILLER

1619 Broadway, New York 19, N. Y.

"THE WHITE ORCHID"

## VIRGINIA KINN

"The Girl With The Million  
Dollar Torso"

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway      127 N. Dearborn St.  
New York 19, N. Y.      Chicago 2, Ill.

## INA LORRAINE

EXOTIC  
BLONDE BOMBSHELL

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway      127 N. Dearborn St.  
New York 19, N. Y.      Chicago 2, Ill.

## JIMMY MATHEWS

"Shades of Joe Penner"

## SUSAN GAYE

SWEET and PETITE

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway      127 N. Dearborn St.  
New York 19, N. Y.      Chicago 2, Ill.

## MANNY KING

AND

## IMOGENE LEE

"The Carter Girl"

Direction: LOU MILLER

1619 Broadway, New York 19, N. Y.

IT'S TRUE

Yes

## RHODA "DIMPLES" TRUE

Over Six Feet Of Beautiful Femininity

## MATTY MATTHEWS

4½ feet of Hilarity

Direction: MILT SCHUSTER

127 N. Dearborn Street, Chicago, Ill.

The Million Dollar Figure

## ANN "BANG BANG" ARBOR

Feature Attraction

Direction: DAVE COHN

146 W. 46th Street, New York 19, N. Y.

CALIFORNIA'S

## ICEL CONDON

STATUESQUE BEAUTY  
Feature Attraction

Direction: LILLIAN HUNT

Follies Theatre, Los Angeles, Cal.



## "IRMA" THE BODY

"THE EPITOME OF  
EXOTIC DANCERS"

Beauty and  
Sophistication  
Unsurpassed

Personal Direction: DAVE COHN

165 W. 46th Street, New York 19, N. Y.

## RITA RAVELL

LATIN TEMPTRESS

See page 2

Direction: MILT SCHUSTER

127 N. Dearborn Street, Chicago 2, Ill.

## FREDDIE LEWIS

AND

## BARBARA SAYRE

## MARALYN DRAKE

"The Tennessee Tantalizer"

"Strip-Tease Par-Excellence"

See page 29  
For bookings contact

LOU MILLER      MILT SCHUSTER  
1619 Broadway      127 N. Dearborn St.  
New York 19, N. Y.      Chicago 2, Ill.

**THERE'S NO SHOW LIKE A BURLESQUE SHOW!**

Unsurpassed in Quality at Any Price

GENUINE 8" x 10"

**GLOSSY PHOTOS IN 1 DAY!**

**5¢ EACH** In 5,000 Lots  
5½¢ In 1,000 Lots  
\$7.99 per 100  
Postcards \$23 per 1000  
Mounted Enlargements (30" x 40") \$3.85  
COPY NEGATIVE 8"x10", \$1.25  
POSTCARDS, 75¢  
Under supervision of famous  
James J. Kriegsmann  
Any Product Photographed... \$5

**COPYART** Photographers  
PLaza 7-0233  
165 West 46th St.  
New York 19, N. Y.

**WE DELIVER WHAT WE ADVERTISE**

BURLESQUE HISTORICAL CO.  
P. O. BOX 117, PHILADELPHIA 5, PA.

*Okey!*

I'll Subscribe. Here's my money  
order for \$1.75 for the next 4 issues of Cavalcade of  
Burlesque.

NAME.....  
ADDRESS.....  
CITY.....  
STATE.....



LOOK FOR US AT YOUR FAVORITE NIGHT CLUB OR THEATRE

# THE ONE AND ONLY

**GEORGIA** *Sothorn*

THE  
DYNAMIC  
RED HEAD

DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.



From  
**FOCUS MAGAZINE**  
October Issue, 1951

FOCUS, that leering old connoisseur of Dr. Kinsey's domain, ran its own survey, and came up with a list of ten women calculated to stop traffic faster than a leather-lunged New York cop.

Their choices? Katherine Dunham, Denise Darcel, Georgia Sothorn, Anna Magnani, Kathleen Winsor, Jane Russell, Edith Piaf, Carmen Amaya, Marlene Dietrich, and Ava Gardner.

**SHEILA RYAN**  
"Sheila, The Peeler"

FEATURED ATTRACTION  
(See Page 27)

DIRECTION DAVE COHN  
165 W. 46th Street, New York 19, N. Y.

**BILLY HAGAN**

"CHEESE 'N' CRACKERS"

DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.

"California's  
Bouncing Baby Doll"

**SHIRLEY STANLEY**  
FEATURE ATTRACTION

**HARRY CLEXX**  
"HOLLYWOOD'S FAVORITE IDIOT"

Permanent Address  
1432 N. Niagara St., Burbank, Calif.

**PENNY PAGE**

"PENNY'S FROM HEAVEN"  
(See Page 31)

LOU MILLER      MILT SCHUSTER  
1619 Broadway      127 N. Dearborn St.  
New York 19, N. Y.      Chicago 2, Ill.

**TOMMY LAYNE**

SONG STYLIST

•  
STRAIGHT MAN

•  
DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.

**FRANK X SILK**

**BOB RIDLEY**

Burlesque's  
Newest Comedian

"JUST SONGS", TOO

DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.

**AL ANGER**

and

**BARBARA CURTIS**

DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.

**BILLY KOUD**

Producer  
MY THIRD SEASON

AT  
GRAND THEATRE  
ST. LOUIS, MO.

•  
"My Tenth Year with the Hirst Circuit"

**NATALIE CARTIER**

Choreographer

•  
15 Years with the Hirst Circuit

**BUNNY WELDON**

Choreographer

and  
Creator

THE INIMITABLE

**PAUL MOROKOFF**

PRODUCER

DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.

# LOOK FOR US AT YOUR FAVORITE NIGHT CLUB OR THEATRE

THE PICTURE GIRL  
AWARD WINNER OF 1951

## SUZANNE DAYE

*A Headline Attraction*

(See Page 34)

## CHARLIE (Zoot Suit) ROBINSON

*Feature Comedian*

"98 Pounds of Hilarity"

Permanent Address:  
2698 Fullerton St., Detroit, Mich.

## "HI WILBERFORCE" CONLEY

*in "Corncob Humor"*

For bookings contact

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## BENNY (WOP) MOORE

*Featured Comedian*

For bookings contact

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## JET SMITH

*Burlesque's  
Newest Exotic*

For bookings contact LOU MILLER  
1619 Broadway, New York 19, N. Y.

## KITTY LYNN

*Philadelphia's Favorite*

Second Season at Troc Theatre

For bookings contact LOU MILLER  
1619 Broadway, New York 19, N. Y.

## AL RIO

*Versatile Comedian*

DIRECTION LOU MILLER  
1619 Broadway, New York 19, N. Y.

ATTENTION READERS

1951-52 Feature Presentation

## BLAZE FURY

"THE HUMAN HEAT WAVE"

Personal Direction

F. PARKS

GAYETY THEATRE, Detroit, Michigan

## CINDY HALE

*New Figure In Burlesque*

CURVACEOUS AND TITIAN HAIRD

DIRECTION LOU MILLER

1619 Broadway, New York 19, N. Y.

## PEACHES

*"Queen of Rhythm"*

DIRECTION LOU MILLER

1619 Broadway, New York 19, N. Y.

## TRUDINE

*Truly Exotic*

DIRECTION DAVE COHN

165 West 46th Street  
New York 19, N. Y.

## PRINCESS LA HOMA

*The Amazon  
Indian Princess*

For bookings wire or write

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## AL BAKER

*Burlesque's "Plain Clothes Man"*

## MARCELLA

*Exotic Dancer—Scenes, Too*

Direction LOU MILLER    MILT SCHUSTER  
165 W. 46th St.    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## VICKI WELLES

DIRECTION LOU MILLER

1619 Broadway, New York 19, N. Y.

## ILKA De CAVA

*Exotic*

— and —

DON LYNN

STRAIGHTS and SPECIALTIES

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## CLAUDE MATHIS

"SAY NO MORE, JOE!"

SWEET AND LOVELY

CLAUDEEN

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## SAMMY SPEARS

*Comedian*

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.

## DONNA COSTELLO

STRIP PERSONIFIED  
AND SCENES

— Direction —

LOU MILLER      MILT SCHUSTER  
1619 Broadway    127 N. Dearborn St.  
New York 19, N. Y.    Chicago 2, Ill.



## SALLY LANE

AND HER  
MONKEY

YES — IT'S ALIVE  
and — IT WORKS

Contact Either

MILT SCHUSTER      LOU MILLER  
127 N. Dearborn St.    1619 Broadway  
Chicago 2, Ill.    New York 19, N. Y.





*MORE BANANAS . . . Putty noses, baggy pants, etc. Included in the above group are Lou Ascol, Irving Selig, Billy Foster, Sammy Price, Jack LaMont, Irving Harmon, Sparky Kaye, Harry Levine, Tommy (Scurvy) Miller, Hank Henry, Charlie (Uncle Ezra) Goldie, Lou DeVine, Jimmy Cogan, Walter Brown, Harry Bentley, and Marty Collins.*





IRMA





**Enjoy another classic from the Yootha Archive**

Discover more amazing collections in our **eBay shop**

<http://stores.ebay.co.uk/Yootha-Archive-of-Vintage-and-Retro>

or at **www.yootha.com**